MODULES ISSUE

# Diary of the Doctor Who Role-Playing Games

The fanzine devoted to Doctor Who Gaming

ISSUE # 4

11 ADVENTURE MODULES (ONE FOR EACH DOCTOR!)
"DANGER AT DEGRASSI HIGH" MODULE - HOW TO DEVELOP MODULES
MADCON 2010 - ON SET WITH SOPHIE ALDRED
and MORE...

# EDITOR'S NOTES

Welcome to the modules issue! Many Game Masters are always looking for new or exciting adventures to run for their Doctor Who RPG campaigns. This issue is dedicated to the art of how to create your own modules, as well as giving GMs a number of modules to use in their own campaigns. How many modules? How about at least one for each Doctor!

Also, due to the popularity of our *Star Trek* crossover module in Issue #2 we present to you yet another crossover adventure, one that fans of 80's Public Television will most likely enjoy. It is also the first of two (or three) high-school crossover adventures we will be publishing. No we're not stuck on high school, but that is where we first started enjoying RPGs and *Doctor Who* so these retro adventures take us back in our own time machine of sorts.

Also in this issue is our review on the events of the MadCon convention, as well as our exclusive behind the scenes filming report with Sophie Aldred!

We hope you keep enjoying our efforts and as always we welcome you to be a part of our fanzine by sending us your comments, articles and submissions.

*-Nick "Zepo" Seidler [Editor, DDWRPG]*

**THE 'TARDIS CREW' DDWRPG GROUP AT THE MILWAUKEE PUBLIC MUSEUM IN FRONT OF THE OLD MILWAUKEE POLICE PHONE BOX EXHIBIT (30 August 2008)**

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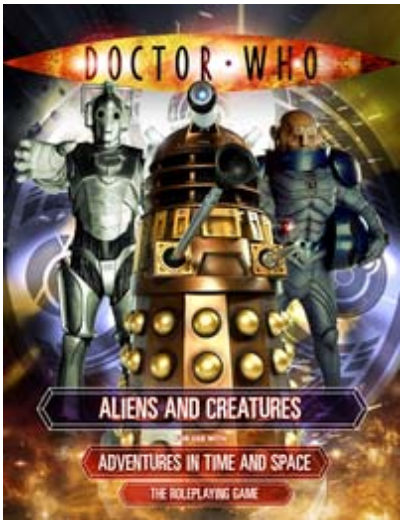
*This issue of the fanzine is dedicated to the TARDIS Crew, one of the gaming groups within the DDWRPG campaign. The TARDIS Crew players were the primary players of the campaign from 1991 until 2002, and some of the players continue to play in the campaign years later. Bests to all of the players that were a part of our campaign.*




# REVIEW: DOCTOR WHO—ADVENTURES IN TIME AND SPACE: ALIENS AND CREATURES (SOURCEBOOK)

**TARDIS½ of TARDISTARDISTARDISTARDISTARDIS**

USA MSRP $39.99
ISBN 978-1-907204-30-2

The first full supplement released for the Cubicle 7 *Doctor Who—Adventures in Time and Space* RPG is the brand new sourcebook entitled "Aliens and Creatures". Most striking is that this sourcebook is packaged not as a stand alone book, but as a full supplementary box set in the style of the beautifully packaged original game. This set harkens back to the heyday of 2nd Edition *AD&D* and the great box sets that they released in the early 1990s—it is just packed with goodies.

So, what you get for your money? A heavy cardboard box with the graphic text box colors slightly different than the cover that was shown on Cubicle 7's website (above left) as well as a large collection of gaming items (see photos on following pages). You get the Aliens and Creatures sourcebook, an Aliens and Creatures adventure booklet containing new modules to play, 95 monster cards (which includes roughly 8 blanks to use for creating your own monsters), two new punchable gadget sheets (which includes 5 blanks), a map of a spaceship that is used for the adventure "The Rosetta Plague" included in the adventure booklet, as well as a new punch sheet of story points (holding a total of 174), this time printed on a background that has a Dalek on it. It is a fairly hefty collection of goodies that will truly supplement your *Doctor Who-Adventures in Time and Space* gaming experience.

As with the previously released core rules and Gamemaster's Screen the design of this product is colorful and beautifully assembled with a lot of new series graphics that quickly catches the eye. But how useful is the content of this supplement? Let's take a closer look. The Aliens and Creatures sourcebook includes three main sections. The first is a listing and profile of the majority of the aliens and monsters in the modern continuation of *Doctor Who*. This section includes statistics for most of the creatures and takes up roughly three quarters of the whole sourcebook. One interesting inclusion to this section is statistics for a Mondas/Telos Cyberman (represented by a "Silver Nemesis" Cyberman photo), a first for the RPG as it mentions the original series. The second section of the book is dedicated to providing the rules for creating a new alien race or species for use in the game. Dedicated to alien creation, this section sets forth the steps that are especially valuable for a Game Master to be able to create their own races for the game. Most valuable here are expanded traits that can be used for non-human characters in the game. Also displayed are some race packages, traits that are applied when characters are non-human—allowing players to choose a Judoon as a character for example, or as a quick reference for the GM for the traits that an NPC might have. And thirdly, there is an appendix that features a new world generator, allowing the creation of new planets for the players to visit. There are tables to create new star systems, new planets, and also new sentient species. There are three worlds that are given as example profiles , as well as adventure seeds that can be used for these planets.

Also in the box is an adventure booklet unique to the Aliens and Monsters set giving GMs two full length adventures and eight more Adventure Ideas. The inclusion of the adventure booklets in the *Doctor Who–Adventures in Time and Space* products has been a highlight, allowing GMs a number of ideas to use for a game they need to put together. The Adventure Idea seeds are a bit better as they now include longer sections of "Things that May be Tricky", and "Continuing the Adventure" (and as this is DDWRPG's module's issue, we point out this directly gives GMs modules to use for their game). Unlike the Adventure Ideas in the core rules set, most adventure seeds provide a solution or suggested course of action to finish the adventure rather than leaving the solution to the concept open. This is a huge improvement and has made this addition much more worthwhile.

There are 95 monster cards, which includes roughly eight blanks, in the box that are quick reference guides for the aliens and creatures covered in the set. The cards are color with nice photos on them. Another nod to the classic series is found here as the photo of the Facsimile Auton is from the story "Spearhead from Space". The blanks are for GMs to use to create their own aliens or creatures. The cards are nice, but not as handy as we would have liked. If the cards were 3"x 5" (7.5cm x 12.5cm) and laid out horizontally, we could have bought a box to keep

**REALLY? THE DIGITAL ASSISTANT GADGET CARD**

the cards in and keep them organized. Instead, the cards are 5.5"x 4.25" (13.8cm x 10.7cm) and laid out vertically, preventing them from being easily organized in standard office supply boxes. This simply makes them a little less functional then we would have liked.

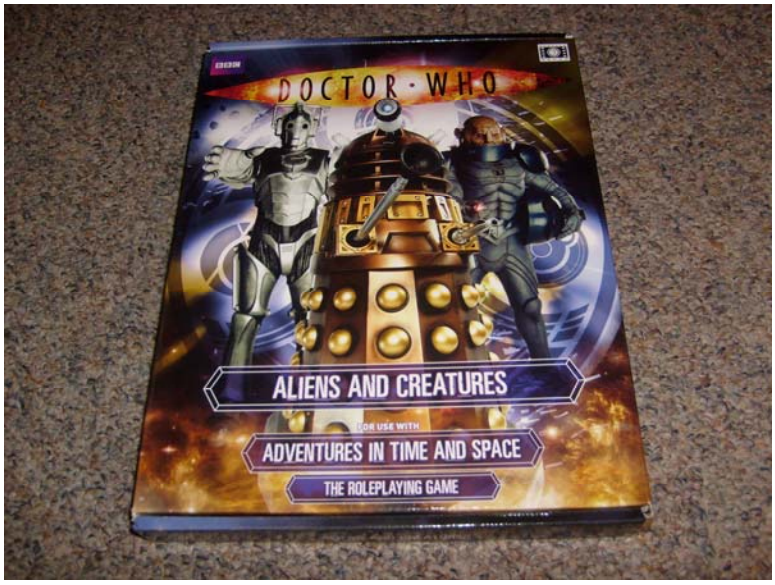
The set includes two punchable gadget sheets, one with 5 blanks. Unfortunately, the included gadget items are not that thrilling (Judoon scanner/translator and Cyber Earpieces and Earpod, etc.). One gadget included is the boringly plain "Digital Assistant" which simply says "Can scan a life form and identify its point of origin" and does not even include a photo. What use is such a generic item as a special gadget for a game supplement box set? We would have been better served getting another blank, and making up a cooler item ourselves. The real disappointment is not getting the interesting equipment that appeared in the show. How about the Family of Blood energy weapons that look like a snail, or Sontaran battle rifles, or a Hath water-breathing mask, or UNIT walkie talkies? The gadget sheets here really are a great opportunity missed, especially as most of the monsters in the show that are described in the main book have at least one or two unique pieces of equipment that they regularly use.

Also in the set is a map of the Tas Thoth spaceship for the adventure "The Rosetta Plague" which is found in the adventure booklet. The set also has a new Story Points punch sheet (this time with a Dalek Background). We're not sure if new story points were needed (we do not use many when we play), but we'll happily accept any extras in such a set. Humorously, the story point sheet once punched can be used as a puzzle (another game of

**THE COMPLETE CONTENTS OF THE BOX**

sorts), but it is very complex to reassemble! We'd actually recommend this to Cubicle 7 for future releases—include a story point punch sheet but with a nice multi-item or person *Doctor Who* background that we can reassemble as a puzzle when there are slow times during our RPG games.

The box set itself sits on the shelf perfectly next to the core rules box (though the box is not as wide). All of our criticisms and wish-lists aside, the product has a great look and fits the product line well.



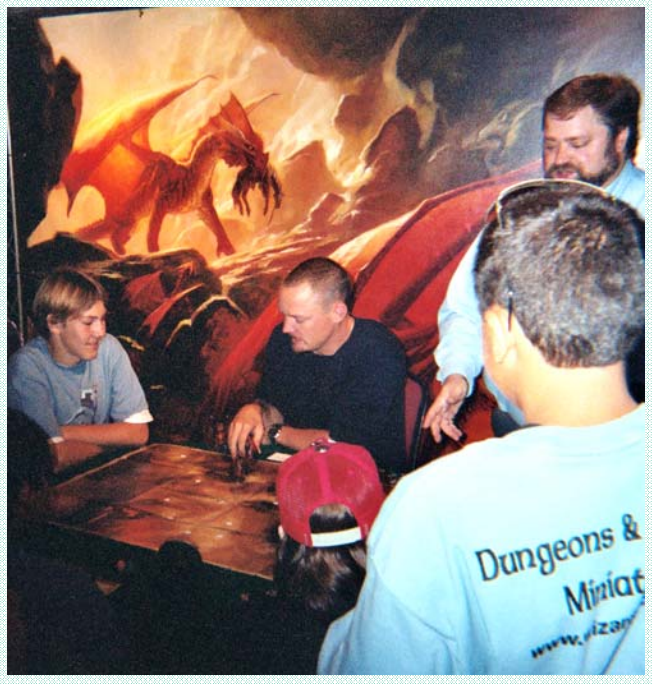
**THE BOX SET COMPLETELY PACKED UP**

Seeing as this is our "Modules Issue" this new sourcebook really is a great supplement to help Game Masters playing the *Doctor Who-Adventures in Time and Space* RPG create their own adventures both by giving stats for most of the baddies you might encounter, and expanding on rules for making your own monsters as well as creating your own worlds. These resources are great even if playing a different *Doctor Who* or a sci-fi RPG. This supplement loses points for not being more extensive with its offering of alien gadgets, a real opportunity lost. We also would have liked to have seen more functional creature cards that are easier to organize. And though apparently not part of the license, we would have liked to have seen more old school monsters from the original series covered as well. The stats we did get were brilliant and the total amount of items we received were well worth the cost. Our final assessment of the product is that it is worth getting, especially if looking for resources to help make your own adventures or to flesh out your monsters a bit more. This set is another positive addition for *Doctor Who* gaming.

***3½ out of 5 TARDISes.***

## FAMOUS PEOPLE THAT PLAY RPGs

Looking around on-line we wanted to find a listing of fairly famous people who played *Dungeons & Dragons* and other tabletop RPGs and games that we thought was interesting enough to share. We found a few lists and various articles presenting celebrities that have enjoyed gaming as a hobby. But we really didn't feel that some on the list were famous enough, so we present to you the names we think most of you might know:



**MATTHEW LILLARD AT MAGIC CASTLE PLAYING D&D MINIS**

- Stephen Colbert
- Jon Stewart
- Matthew Lillard
- Vin Diesel
- Dame Judy Dench
- Dave Chappelle
- Mike Myers
- Bruce Sterling
- Terry Pratchett
- Matt Groening
- David X. Cohen
- Jenny McCarthy
- Stephen King
- Joss Whedon
- Daryl Hannah
- Robin Williams

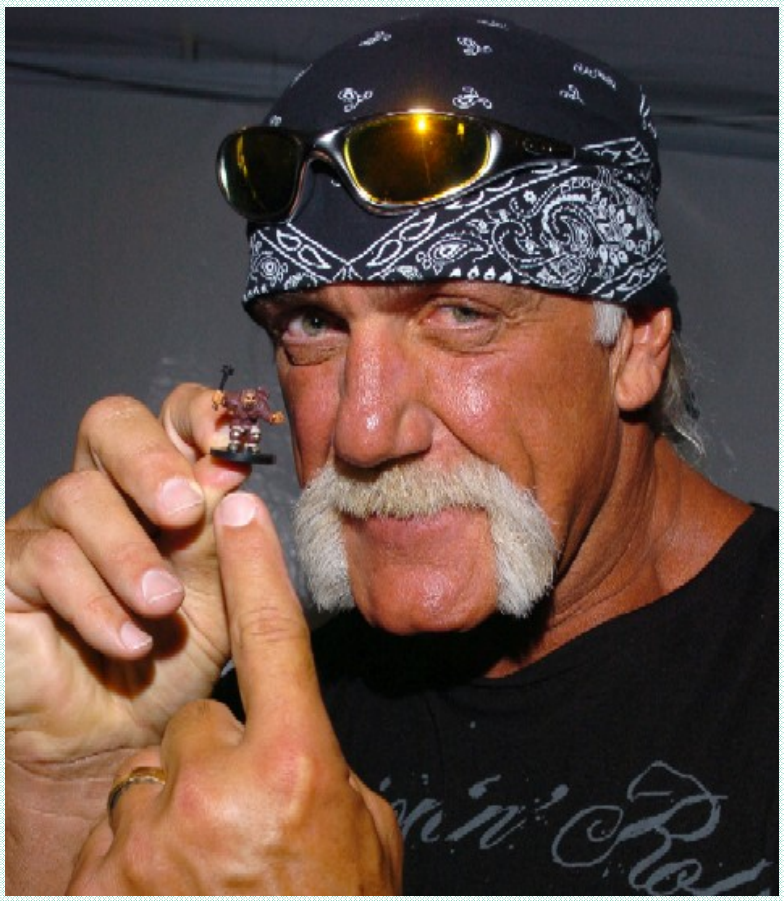
*(Continued Next Page)*

**ACTRESS JENNY McCARTHY**

**LAUREN GRAHAM WITH D&D SET (at the Teen Choice Awards)**

*(continued from previous page)*

- Kevin Smith
- Jason Mewes
- Ben Affleck
- Matt Damon
- Brian Warner (AKA Marilyn Manson)
- Eddie Izzard
- Lauren Graham
- Jimmy Wales
- Scott Edgar *(who defended the hobby saying, "I also play* Dungeons and Dragons *with my mates, which everyone reckons is tragic, but I reckon is heaps of fun.")*
- Seth Green
- Trey Parker
- Matt Stone
- Lexa Doig
- Jacques Villeneuve
- Patton Oswalt
- Hulk Hogan
- Sasha Grey
- Robert Jordan
- Jack Black
- Nick Cannon
- Wil Wheaton (*played on the set of* Star Trek: The Next Generation *and still plays to this day)*



**THE HULKSTER WITH A MINIATURE**

- Jon Heder
- David Boreanaz
- Conan O'Brian
- Alice *Cooper (played* D&D *and even replayed the events of a game in a* That 70's Show *episode)*
- Weird Al Yankovic
- Alexis Cruz
- Billy Crystal
- David Duchovney
- Emilio Estévez
- Jon Favreau *(who said, "I'm a very lazy person by nature. I have to be really engaged, and then I go straight from lazy to obsessive. I couldn't study chemistry, but I could memorize all the books for* Dungeons and Dragons. *It was ridiculous.")*
- Asia Carrera
- Jason Alexander
- Ginger Lynn Allen
- John Dolmayan
- James Franco
- C.S. Friedman
- Johnny Knoxville

*(continued next page)*

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- Jennifer Lopez
- Matthew Krenik
- Sean Astin
- Elijia Woods
- Fairuza Balk
- Sarah Blake
- Nathan Fillion
- Bruce Campbell
- Claudia Christensen
- Tim Duncan
- Conchata Ferrell
- Lou Ferrigno
- Craig McCracken
- Ewan MacGregor
- Tom Morello
- Parker Posey
- Todd Pratt
- Eric Raymond
- Jesse McCartney
- Antonio Rivera
- Dwight Schultz
- Michael Sheard
- Jason Statham
- Sam Raimi
- Stephen Lea Sheppard
- Armin Shimmermann
- George Lucas
- Steven Spielberg
- Dwayne Johnson (AKA The Rock)
- Quentin Tarantino
- Brian Warner
- Bill Gates

'FIREFLY' ACTOR NATHAN FILLION GAMING IN A "FIREFLY" RPG GAME AT GENCON SO-CAL IN 2004

*Dungeon & Dragons,* RPGs, and other gaming, especially video games and MMORPGs, have mainstreamed more now than ever. Over time the hobby has been able to shake off the negative associations that mistakenly connected the idea of gaming and *D&D* with Satanism or cults. Looking back, these assertions were, and still are, completely ridiculous. It is nice to see some more well known people reveling in the hobby, and for mainstream media to accepting gaming such as *D&D* and *Magic: The Gathering* as common enough that it is mentioned at the Teen Choice Awards and the like. The RPG hobby has finally come of age.

SINGER JESSE McCARTNEY AT TEEN CHOICE AWARDS

The sites that we got the info from were:

http://www.revolutionsf.com/bb/viewtopic.php?p=1434
http://www.yqmonline.com/journal/2007/08/85_famous_people_that_play_dun.html
http://www.maxminis.com/Forums/tabid/104/aff/58/aft/782031/afv/topic/Default.aspx

# MODULE: "DEAD TO RIGHTS"

*"Dead to Rights" is a Doctor Who adventure module set on the planet Bohran. This adventure deals with the TARDIS crew encountering undead zombies walking the planet. This adventure module features the First Doctor, Vicki and Steven, but can be adapted for use for any role-playing party.*

The TARDIS crew land on the planet Bohran in the year 1968CE. The planet is very much like Earth in its look and feel, and technologically is very much like Earth in the same time period. As the crew exit the craft and look around they will find themselves in a nice green countryside that is beautiful, with clean crisp air. They are on a grass covered hillside, which is covered in small yellow flowers (called Morning Belles). The whole location is a beautiful and idyllic setting. Players making intuition rolls will be inclined to explore the area and cross the top of the grassy flower-covered hill to explore the other side.

Players crossing the crest of the hill will see a truck parked at the bottom of the hill. A man near the back of the truck is helping passengers climb on board and sit in the back. Seeing the TARDIS crew, the man will wave to them and indicate that they should come down by him right away. The distance between the players and the truck is too far to be heard, but when closing the distance the man will say "Hurry up! Quickly!" As the players close the long distance to the truck, the man will greet them, and then tell the group that he can only take the elderly or young, and would give priority to the women first. The Doctor and Vicki would be encouraged to get in the back of the truck, whereas Steven would be told that he needs to wait for another truck. As soon as the players begin to discuss what they should do at this time (whether to split up, or go in the truck), another truck will arrive at high speed. The arriving truck is a military vehicle and there are soldiers in it with guns. The soldiers in the truck will quickly yell to the other driver to "Take off, quick! We'll get these other evacuees!" The first truck will immediately leave (if characters are on the truck they will be split up). Soldiers will encourage the other characters to rapidly board their military vehicle. If characters ask what is going on, the soldiers will say "There's no time for explanation, we must leave NOW!" Players reluctant to get in the vehicles can make intuition or awareness rolls that they should in fact get in the truck. Once everyone has boarded, the military truck will also leave at high speed.

The trucks will drive fast, and as they do, the crew members will start to see people slowly walking towards them from the horizon (between where they and the TARDIS were) as well as from other directions as well. The creatures move slow and always in the direction of the characters or other evacuees. If the players ask anyone who or what those people are, the fellow evacuees will respond with lines like, "Are you serious?", "Where have you been?" before revealing that those people are called "the infected". Players will be told by the evacuees that people on the planet Bohran have slowly become infected for some unknown reason. Those that have been infected have attacked others in an attempt to feed on them and eat their flesh. It will be revealed to the players that it has been discovered that only killing the infected by decapitation or damaging the head enough will stop them. It is also revealed that being bitten by the infected passes the infection on to the person having been bitten. Players should soon figure out that they are dealing with a classic zombie threat.

As the trucks speed through the countryside there will be various gatherings of zombies that the drivers must avoid. Either the trucks will have to go cross country briefly, off the road, or the driver will drive through groups of zombies hitting, and sometimes, killing them. Players might be thrown from a truck and have to get back in, or perhaps even a truck stalls, and there is only one left. A problem such as this should occur, making the players directly encounter a zombie attack, before the characters finally get to a military safe zone, where soldiers

are protecting a large number of evacuated Bohrans. Well armed military are able to keep the infected at bay.

The TARDIS crew will want to find who is in charge and then meet with them. General Barring is in charge of the military, who are simply keeping people safe. Dr. Salander is in charge of investigating the infection. If pressed by the characters, Dr. Salander will bring them to the science team, who are looking for a cure for the infection. The science team has discovered that the infection is blood borne and that it can be passed by the zombie's bite, but cannot find more leads. The players should help the science team in their investigation for a cause and cure. Perhaps needing to go and get a sample of infected blood from a zombie (facing down a dangerous zombie attack to do so).

Having a fresh blood sample, characters with skills in pharmacology/toxicology or genetics (or general medicine at a reduced level) will be able to discover that there is a genetic component to the infection in the blood. The players may be able to discover that the viral infection seems to change the genetic code of the infected and controls them to deliver a reproduction component to plant life on the planet. What is discovered is that the yellow Morning Belle flowers on the planet actually infect the animal population with a pollen every 5000 years. The pollen then makes the animals spread the reproductive pollen seed around the planet through their movement for food, and also controls the animal population to ensure that the flowers have the opportunity to survive. The pollen seems to lose its affect after 96 hours, but this is too long to protect the majority of the population.

The characters can collect a number of the flowers (but will need to protect themselves from breathing in the pollen, such as with gasmasks, or protective suits), and again avoid zombies. From the flowers, characters with skills in chemistry can grind up the flower's pistil, which will produce the chemical that inactivates the viral pollen. This chemical can then be sprayed or spread onto the flowers to deactivate them, and will also be an antidote for anyone who has been infected (taking only about a minute to take effect).

## UNDEAD BOHRAN STATS

The stats for the undead Bohran zombies are included here.

The following special note game statistic is true for all of the various *Doctor Who* RPG systems that a group may be using:

**Special Notes:** The zombies can be shot in the head or decapitated to instantly kill them.

If using the FASA *Doctor Who* RPG:

| STR | END | DEX | CHA | MNT | INT |
|---|---|---|---|---|---|
| IV | IV | II | I | I | I |

**Max Op End:** 20 points (Average)
**Skills:** None.
**Weapons:** Bite (1D6 damage) plus ability to spread deadly infection that will kill and convert a character in a zombie as a 1D6 infection per turn.

If using the *Time Lord* RPG:

| STRENGTH | CONTROL | SIZE | WEIGHT | MOVE |
|---|---|---|---|---|
| 4 | 2 | 3 | 4 | 2 |

| KNOWLEDGE | DETERMINATION | AWARENESS |
|---|---|---|
| 1 | 3 | 1 |

**Wounds:** 16
**Skills:** None.
**Weapons:** Bite - wounds 2 damage, plus ability to spread deadly infection that will kill and convert a character in a zombie, giving 1 damage a turn then conversion.

If using the *Doctor Who-Adventures in Time and Space* RPG:

| AWARENESS | COORDINATION | INGENUITY |
|---|---|---|
| 1 | 2 | 1 |

| PRESENCE | RESOLVE | STRENGTH |
|---|---|---|
| 1 | 4 | 4 |

**Wounds:** All damage to go to Resolve and Strength until they are at 2 points then to any stats as appropriate for damage.
**Skills:** None.
**Traits:** Fear Factor [special]
**Weapons:** Bite - 2 [1/2/4], plus ability to spread deadly infection that will kill and convert a character in a zombie as 1 damage per turn until all stats are gone.

# MODULE: "THE LAST BATTLE"

"The Last Battle*" is a historical* Doctor Who *adventure module set on the planet Earth in 1945CE. This adventure deals with the TARDIS crew encountering a problem in the last days of World War II. This adventure module features the Second Doctor, Jamie, and Victoria but can be adapted for use for any role-playing party.*

The TARDIS lands in a green field in Western Germany in late April 1945CE on Earth (it is suggested that the players do not know exactly when or where they land). The fields are nice and green, and there is a small two-story stone farmhouse off in the distance, with a large adjacent wooden barn. As the players begin to wander and explore a bit, they suddenly hear a shrieking sound from the sky above them. The screeching is terrifying as it approaches from overhead, and players will see a German Stuka fighter bomber bearing down on them. The ground around the TARDIS crew will erupt with dirt as machinegun fire rains down on the players. The GM can decide if this is a direct threat to the players at this point, or if anyone is injured, but the rain of lead falls between them and the TARDIS cutting them off from the safety of the craft. A second and third Stuka will follow the first. The players will hopefully consider taking cover in the farmhouse or barn.

If the players run for cover in the barn, they will find it empty (the animals long ago taken and used for food by various soldiers). The barn will also not provide enough cover as the Stukas will attack it as it is a large target. Players who go to the smaller farmhouse, will find themselves better protected as the machine gun fire is isolated to the second story of the farmhouse, protecting the players taking cover on the first floor. After a minute the Stukas will fly off leaving the players in the farmhouse alone. The inside of the house is in fairly good shape for being in the middle of a warzone. Players will most likely also be able to discover it is a German house by newspapers, books, and needlepoint with words on it written in German in the house.

Astute players will hear some talking going on somewhere in the house once the machinegun fire stops and the hum of the airplane engines disappears. If the players go to investigate they will find that the talking comes from behind a door that is attached to the kitchen. Investigating the door, players will hear voices (with German accents) in the basement as well as the words "We have to hide them, until it is all clear" and "It will be our secret until the war is over". The GM should ensure that the conversation is unspecific and not very clear what is being talked about. Players familiar with Earth history of this era may make an intuition roll. A failed roll will actually cause the players to mistake the conversation to be about hiding Jewish people from the Nazis until after the war is done.

While the players decide what to do, they can make awareness or intuition rolls to realize that there are German Nazi soldiers coming towards the house returning from patrol. Players can try to go to the basement, or if militarily inclined may fight off the soldiers. Either way, the players will be overwhelmed by the German forces, and are given a chance to give themselves up. If playing the Doctor, Jamie, and Victoria, the group will give up rather quickly to avoid the confrontation, but other player groups may hold out longer. The Nazis will take the crew down into the basement of the farmhouse where the group discovers what the situation at hand is.

In the basement there are a group of Schutzstaffel (SS) Nazis that are led by CPT Heinkel. The group has a large box of gold that has an SS eagle holding a swastika. Stenciled on the side are the words "CONFISCATED JEWISH GOLD". It is clear that the conversation was not about hiding Jews, but of hiding gold stolen from them at an extermination camp and hidden by these SS soldiers here for after the war. The Nazis will be angry at the capture of the TARDIS crew and the situation they are now in.

The Nazi soldiers will have a conversation about what to do with the characters that they have apprehended. It seems that there

## IMPORTANT NPCS

The following characters are important for the GM to know in this adventure:

**CAPTAIN HEINKEL** - (German SS) 27 years old, Commander of the SS detachment, and mastermind of the plan to steal the concentration camp gold and hide it here for after the war. He is a sadist, and willing to kill any NPC or character.

**SERGEANT HELLMEIER** - (German regular army) 36, a non-Nazi German soldier, recruited by CPT Heinkel to help move the gold, but unhappy with the SS soldiers he has been ordered to assist.

**CORPORAL HAUPTMAN** - (German SS) 23, an evil Nazi who enjoys harming others and who spent years in extermination camps by choice. Wants to torture the players before killing them.

**PRIVATE STERN** - (German SS) 16, a young draftee into the Hitler Youth branch of the SS, he does not have the hardened or violent tendencies of the other SS soldiers. He can still be "saved" psychologically by the players, as there is good in him.

**LIEUTENANT GRAYSON** - (British) 24, the commander of the British-crewed Sherman tank that arrives to engage the SS at the farmhouse and help the players.

**SERGEANT HEWITT** - (British) 30, Squad leader of the infantry squad supporting LT Grayson's tank as they come upon the farm. He is motivated to possibly keep the gold himself if they can get it away from the Germans.

**PRIVATE GNORSKI** - (British) 18, young British private who is scared in the situation, but who has the best sense of duty and moral center. He should be used to talk sense about stopping the SS and reporting the gold, especially if the players are not morally centered

are two groups of thought related to what to do with the time travelers. CPT Heinkel and CPL Hauptman are quick to suggest that the players be shot and killed immediately, with Hauptman quick to say that the soldiers should enjoy the opportunity to lengthen the group's suffering. The second group, led by German regular army soldier SGT Hellmeier will suggest that the soldiers simply be tied up. Both sides will give orders to Private Stern who will be torn over what to do.

The Germans will argue over the players fate, and the players can try negotiation or diplomacy to convince the soldiers to let them live one way or the other. Confusion in regards to the situation occurs when other soldiers from upstairs in the farmhouse quickly come to the stairs and tell the group in the basement that allied soldiers are approaching. The basement room becomes a powder keg as the SS soldiers try to quickly hide the gold and eliminate the players . SGT Hellmeier will try to help the players, and PVT Stern can be convinced to do so as well if the situation is right. The players should try to escape the house for their own safety.

The Allied soldiers that are arriving are British soldiers in a tank with supporting infantry. The Allied soldiers, led by LT Grayson, will fight the Germans and have superiority in the battle, hopefully helped by the players as they resist inside the farm house. Once the Germans have been subdued or captured, the players will reveal the plot at hand, that the Germans were trying to hide the stolen Jewish gold. However, the adventure is not finished. Some of the British soldiers, led by SGT Hewitt, will suggest that they take the gold for themselves, and possibly even eliminate those Germans, Nazi or not, that were captured and know of the gold.

Hopefully, the player characters will argue against this approach. If the characters are inclined to let SGT Hewitt have his way, PVT Gnorski will step up and argue against the morality of harming the captured Germans and that the gold is stolen and must be returned. Resolving this last dilemma in the closing days of the war ends the module. The players leave having succeeded if the gold is reported.

# MODULE: "STING OF THE SCORPION"

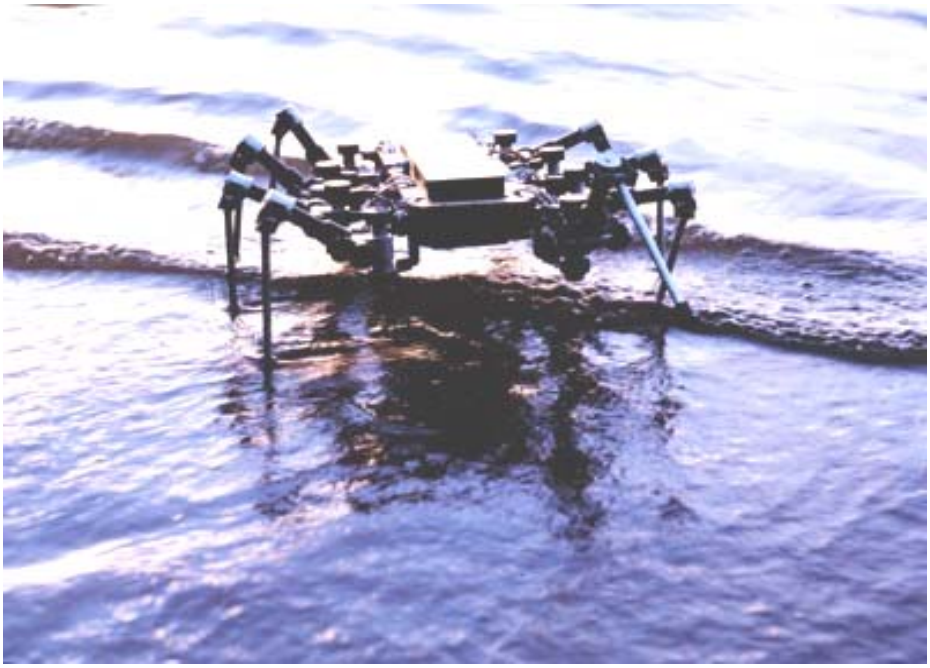
"Sting of the Scorpion*" is a Doctor Who adventure module set on the planet Nezarenion in 2333CE. This adventure deals with the TARDIS crew having to prevent attacks by strange robots. This adventure module features the Third Doctor and Jo but can be adapted for use for any role-playing party.*

The crew exit the TARDIS on a beach on the Earth-like planet of Nezarenion in the year 2333CE. The planet is fairly nice and represents a culture very much like 1980s Earth. There are many young people on the beach during a university break period, and it gives the whole area a fairly hedonistic atmosphere similar to Spring Break, complete with over indulgence of fermented fruit juices, wet t-shirt parties, beach volleyball, cookouts, and general fun. The Nezarenionites are basically very human looking except that they have small ridges on their noses (not unlike the Bajorans in the series *Star Trek: Deep Space Nine*). The majority of the people at the beach are younger (in their late teens and early 20s) and enjoying the surf and the sand and creating a atmosphere of revelry. Though the TARDIS has materialized directly on the beach, those nearby do not react with any surprise, other than a young guy who complains as the travelers exit the craft saying, "What a buzz kill, man. You're blocking my sun" as he gets up and moves with his towel and water cooler. GMs will know that Nezarenion has developed short range transmit technology to move about the planet. This is usually done from transmit booth to transmit booth, and many of these Spring Breakers have travelled here in that manner. However, moving booths are usually reserved for authorities such as the police, so the TARDIS has unintentionally blended in with the culture.

Once on the beach the TARDIS travelers encounter bathing suit clad students relaxing, sunbathing, and swimming in the warm saltwater ocean. The Doctor and Jo, if the players are playing them as characters, will stick out as being excessively over dressed for the warm weather. Any characters over-dressed will be made fun of by the students on the beach. In general, it is simple teasing and murmuring about the "square" people that are on the beach. The players should spend time interacting with various groups of Spring Breakers. The characters should get involved in various sub plots that represent standard Spring Break films such as meeting some students who do not have the money for their vacation, connecting with a band that wants to get signed and is looking for a gig at the break, finding a girl who is not confident enough to ask the boy she likes out and helping her find the confidence, as well as seeing wet t-shirt contests, drinking, and joining parties.

When enjoying some of the Spring Break activities, the players will suddenly become aware of a serious injury that has taken place on the beach. Characters possibly nearby may hear a scream if they make their intuition or awareness rolls. Characters that run over to see what is happening will discover that there are two student who are dead or seriously injured near the ocean side. It appears as if they have multiple wounds and are bleeding heavily. Players with skills in medicine may be able to stabilize and save the pair. Another medical roll will reveal that the wounds were made by a puncture wound, similar to a sting. If intuition rolls are made, characters might see a one foot long (30 cm) mechanical creature moving under the water near the bodies. If approached the metal, spider-like creature will scuttle under the water deeper into the depths of the ocean water.

If the players investigate the crew will come across a few of the metallic creatures known as Technoscorpions. The scorpions are fast, and will scramble away from the characters who are investigating. If the character's investigation takes too long or proceeds too slowly, another attack occurs two hours after the first. The characters should realize that the Technoscorpion threat is growing, and that all of the Spring



break attendees are going to be soon in danger.

The Technoscorpions, an alien infestation from off-world, are nesting and will pose a significant danger to the people on Nezarenion especially near such a heavily travelled area as Spring Break. The Technoscorpions arrive on other worlds via meteorites. The creatures use iron and silicon ore which they mine (in this case under the water) to replicate their own species and multiply. As the Technoscorpions are made of iron, they are susceptible to being rounded up through the use of magnetic fields as well as force fields. Players with skills in physics or force field technology will be able to herd or capture the Technoscorpions. If players are unable to discover the use of magnets or forcefields as a way to corral the creatures, the simple use of nets will works as a temporary measure, but the scorpions will be able to escape them after a minute. Using steel nets are more effective in capturing them.

As the players near the end of the final capture of all the creatures, the Technoscorpions will multiply faster. This multiplication is a survival technique for the species, and results in more numbers of smaller creatures. These rapidly constructed Technoscoprions will have statistics only half as strong as the standard adult. So as the GM has the players stop them, there will be a second wave of Technoscoprions that the characters must capture or eliminate that are smaller, and weaker, but also a bit faster.

The Technoscoprions must be melted down to be completely destroyed. If the players are playing the Doctor and his companions, the Doctor may not want to eliminate all the creatures (there are other Technoscorpions in the universe, so this is not a case of genocide). Taking the creatures off-world to an abandoned planet where they can live on their own is also an option. A sequel visit to this planet years later could reveal a large swarm of mechanical creatures and pose a threat or problem on its own as well.

In general, once the Technoscorpions have been dealt with the characters can return to some of the Spring Break sub-plots and then leave the planet in the TARDIS whenever they feel like doing so.

## TECHNOSCORPION STATS

Technosciorpions are a metallic life-form that are made of metal, are waterproof and move through water to stay hidden. They have evolved as their own species and are found in nests of 4 to 12. They are originally from the planet Balta, but as the planet broke up after a nearby astronomical event, they have spread through various parts of the galaxy.

Playing a technoscorpion module, the creatures should be treated as a dangerous infestation. The technoscorpions can multiply by using the planet's metallic ore to make new ones. Technoscorpions move quickly, often under water, and will attack with their stingers if threatened.

The stats for the Technoscorpion are included here.

If using the FASA *Doctor Who* RPG:

| STR | END | DEX | CHA | MNT | INT |
|---|---|---|---|---|---|
| III | V | IV | I | II | I |

**Max Op End:** 30 points
**Skills:** None.
**Weapons:** Mechanical sting (2D6 damage)

If using the *Time Lord* RPG:

| STRENGTH | CONTROL | SIZE | WEIGHT | MOVE |
|---|---|---|---|---|
| 3 | 2 | 5 | 2 | 3 |

| KNOWLEDGE | DETERMINATION | AWARENESS |
|---|---|---|
| 1 | 3 | 2 |

**Wounds:** 6
**Skills:** None.
**Weapons:** Sting - wounds 3 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

| AWARENESS | COORDINATION | INGENUITY |
|---|---|---|
| 2 | 2 | 2 |

| PRESENCE | RESOLVE | STRENGTH |
|---|---|---|
| 2 | 3 | 2 |

**Wounds:** All damage to go to any stats as appropriate for damage.
**Skills:** None.
**Traits:** Alien [special]
**Weapons:** Mechanical sting - 3 [1/3/5]

# MODULE: "THE HAUNTING OF KENSOR CASTLE"

"*The Haunting of Kensor Castle" is a* Doctor Who *adventure module set on the planet Earth in 1976CE. This adventure deals with the TARDIS crew encountering a haunted castle and confronting the creature that haunts it. This module features the Fourth Doctor and Sarah Jane, but can be adapted to any group of player characters.*

The TARDIS lands outside the gates and main courtyard of an old medieval castle in the Scottish countryside in 1976CE. Kensor castle dates back to the later 1300s and is a castle with four small parapets and a earthen works channel that has been dug around it. The castle was improved with gasworks for lighting in 1892CE and later electrified in 1935 with the installation of electric lighting and other facilities. The castle served as a civil defense headquarters during the Second World War and was turned over to the Kensor trust as a historical site in 1948CE . The castle has remained open for tourists with only a compliment of a pair of caretakers watching the place on opposite days of the week.

As the characters first exit the TARDIS they are met with a few disappointed tourists who had hoped to see the castle, and are met with the disappointed making comments, such as, "We wanted to see it, but it's been closed now for a week" and "It looks beautiful from the outside". The players will hopefully be inclined to explore the castle and will realize that it is near abandoned and though it seems as if there should be caretakers here (a new car is parked inside the gates). The main gates to the castle are closed but characters with a skill in lockpicking or armed with a sonic screwdriver will be able to open the iron gate and enter the castle courtyard. A few other curious tourists will follow the characters unless they are convinced that they should not enter (in which case the tourists will walk away as if they are following the suggestions of the characters, and then return on their own to sneak in an explore the empty castle).

As the time travelers explore the castle's courtyard, they find that the hood of the new car they could see is slightly open. If the players look inside the hood then they will notice that the engine and almost all of the wiring and the components are missing having been taken from the car. All that remains in the car is the radiator and its fan. If the players explore more of the castle they will notice that the electrical wiring connected to the castle's electric lights have been striped and are missing. Also in the courtyard are various old style bear traps that are still set, as if something was trying to be trapped. In general, things are just not in good shape in the castle.

Players with a high intuition or awareness will realize that things are moving around a bit in the castle, an that more of the electrical lights are going out as they explore certain areas. A trip back to investigate the car, will reveal that the radiator and fan are gone a short time later (provided the characters have moved away from the area). In general the Doctor and Sarah Jane, or whatever characters are played, will notice that things are changing, items are going missing, and other strange sounds can be heard in the castle. The biggest find that any of the primary TARDIS crew will see is the dead, and nearly completely stripped bare, skeleton of one of the caretakers. Characters with a skill in pathology or general medicine will be able to discover that the body seems to have been stripped of all of its muscles, veins, and ligaments with nothing remaining. They will also discover that the body is less than a week old.

Another awareness or intuition roll, and the players will hear screaming from inside the castle (or if they are inside the castle, from outside in the castle's courtyard). Characters rushing to that location will find one of the curious tourists laying on the ground in agony. A closer examination of the tourist will reveal that his right arm is stripped of all its ligaments and he is bleeding profusely from the arm. Characters with skills in medi-

cal science will be able to stabilize the bleeding, but the arm will be completely useless (unless he is given futuristic or cybernetic medical assistance). Depending on the length of the adventure, there can be another attack that happens as well (it is the alien Imp, dissecting humans to get parts to use to rebuild its spaceship). Players with skills in tracking will be able to follow a blood trail into the castle and down the stone stairs into the former dungeon of the castle.

In the castle's basement dungeon, the players will find a spacecraft that has been salvaged out of various mechanical and biological parts and technologies found around the castle (such as the car, the castles wiring, and the biological parts of the caretaker, and the tourist). The spacecraft is truly a mix of biomechanical parts. Players may see movement from the corner of their eye and see the small alien "Imp" that is to blame for the mini-ship. The creature itself crashed on Earth, and has been trying to rebuild its ship for the past week, literally using all it could find, including people to repair its craft so that it can leave. As such it hates the planet as it cannot find everything it needs for a fast repair.

Due to the TARDIS's telepathic circuits, the characters will be able to communicate with the creature, but all it does is growl deeply, and complain about having crashed on the planet. The alien says it will do anything to escape, and also that it plans to destroy "this wretched rock" (Earth) when it leaves. Players with knowledge of physics or electrical engineering will see that the creature's ships has the possibility to overdrive its engines on take off destroying at least a huge part of the island, about the size of the whole of Scotland. Needless to say, the creature must be stopped.

The characters will need to stop or destroy the alien (perhaps using the bear traps found outside to capture it, or attack it using weapons (swords or guns) found in the castle). The Imp should be a quick and dangerous adversary who attacks and tries to dissect the players as they fight it. The Imp itself has no redeeming qualities and is truly evil with an intent to destroy Earth. The players must win.

## IMP STATS

The Imp is an alien from the planet Ginza V and is sentient and can speak in a low growl but will rarely do so. The creature has the solitary goal to leave the planet with no fear to harm anyone to accomplish that goal. Stats for the Imp are included here:

If using the FASA *Doctor Who* RPG:

| STR | END | DEX | CHA | MNT | INT |
|---|---|---|---|---|---|
| III | V | V | II | V | II |

**Max Op End:** 30 points

**Skills:** Armed combat, ranged weapons, pistol III; Electrical Engineering IV, Mechanical Engineering V; Medicine, General Medicine V; Security Procedures, Stealth/ Concealment V; Space Sciences, Astronautics III; Vehicle Operation, Space III.

**Weapons:** Bite (1D6 damage), speedy dissection (4D6 damage)

If using the *Time Lord* RPG:

| STRENGTH | CONTROL | SIZE | WEIGHT | MOVE |
|---|---|---|---|---|
| 2 | 4 | 5 | 2 | 5 |

| KNOWLEDGE | DETERMINATION | AWARENESS |
|---|---|---|
| 4 | 3 | 2 |

**Wounds:** 16

**Skills:** Electronics [Know] 2, Engineering [Know] 2, MacGuffin [Know] 4, Marksmanship [Con] 2, Medicine [Know] 3, Piloting [Move] 2.

**Weapons:** Bite - wounds 2 damage; speedy dissection - wounds 8 damage.

If using the *Doctor Who-Adventures in Time and Space* RPG:

| AWARENESS | COORDINATION | INGENUITY |
|---|---|---|
| 3 | 4 | 5 |

| PRESENCE | RESOLVE | STRENGTH |
|---|---|---|
| 1 | 3 | 2 |

**Wounds:** All damage to go to any stats as appropriate for damage.

**Skills:** Knowledge 2, Marksman 2, Medicine 4, Science 3, Technology 3, Transport 2.

**Traits:** Quick Reflexes [minor good], Technically Adept [minor good], Alien [Special]

**Weapons:** Bite 2 [1/2/4]; Speedy Dissection 3 [3/6/12]

# MODULE: "A GREMLIN IN THE WORKS"

*"A Gremlin in the Works" is a* Doctor Who *adventure module set inside the TARDIS. This adventure deals with the TARDIS crew encountering a small robot that runs rampant inside the ship. This adventure module features the Fifth Doctor, Tegan, and Turlough, but can be adapted for use for any role-playing party.*

The TARDIS crew should be just waking up at the start of a day on board the TARDIS—literally beginning the adventure as they wake up in bed. The characters should go about their every day business in the morning of describing as they wake up, exercise, shower, brush their teeth, put on their clothes, and so on as part of their morning routines. This is very much a part of the "Who Are You And What Are You Doing" moments at the start of most adventures, when establishing what the players are doing.

In this case, any of the characters that establish that they are taking a shower or a bath in the morning (or changing into their daily clothes) will have a chance to make an awareness or intuition roll. If successful, they will see an unfamiliar small white robot, the Opto-bot, with a lens for a central eye looking at them as they stand naked (in the shower or changing clothes). Most characters (such as Tegan or Turlough) will react with modesty and try to cover up, and when doing so, the robot will immediately run out of the room quickly. The robot's two tiny feet move very fast as the miniature robot runs away and it moves at a very high speed of about 24 km (15 miles) per hour. Characters can also try to figure out that they were being recorded and that the little robot has video or photographic footage of them. This should prompt most characters to investigate the situation.

If any of the characters check the console room during their search, they will find the Opto-bot trying to connect to the TARDIS's communication circuits. It appears as if it is trying to transmit the footage or photos of the characters off of the time craft. Players trying to stop the Opto-bot will discover that it immediately disengages from the console and will again run off at high speed. If the door is shut, the Opto-bot will either try to mechanically open the door, or will mechanically open a roundel, climb inside and makes its way through the interior of the ship's circuit areas. The Opto-bot will continue moving through the ship, recording different items of interest. It will be attracted to anything that most people would consider private, and any of the characters who are going about their business unaware of its presence.

If the players disengage the TARDIS's temporal grace, allowing weapons to be fired inside the ship, they can attack the Opto-bot, but it will try to defend itself using an electrical shock mechanism similar to a directed tazer beam. For the most part, it will only attack as a means to defends itself, and will run away from most engagements.

The Opto-bot is a physical computer wyrm, taking in data and then uploading it. It was built for this use by unknown malicious hackers years earlier and has somehow gotten on board the TARDIS (the GM should determine exactly how it gained entry before the module, so that players do not delve to deep into that mystery—usually by having hopped aboard with some other items a person brought onto the ship). The main goal of the Opto-bot is

## OPTO-BOT STATS

Opto-Bot is a tiny near-sentient robot only about 25 cm (10 inches) tall. It is a physical embodiment of a computer data wyrm, which collects private data and mines it with the goal of making the data public.

The Opto-bot literally travels around different locations and tries to collect personal data and information on those around it. It shoots video with its three-dimensional optical camera and also connects to computers and tries to read physical files and information. The Opto-

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simply to gather private information and make it public and as such is a nuisance and a threat.

Players who want to solve the problem of the Opto-bot must do two things in order to stop it (other than using brute force). First, they must guard the TARDIS console to prevent the Opto-bot from transmitting the data that it already has and making it public. Second, they must set up a trap for the Opto-bot by creating a situation in which it wants to go and record what is happening (another naked crew member, some secret data placed out in a public space, a secret meeting whispered over the table). Such illicit dealings are irresistible to the Opto-bot. From here the players can set a trap to capture the little robot, and destroy it or recover its data. Capture should still be a bit difficult as the robot is quick and feisty and will try hard to avoid capture.

The Opto-bot is unable to rebuild or reactivate itself if disassembled, but will operate until its end. The Opto-bot can be reprogrammed by a high level computer operator or engineer, but it should generally be seen as a virus-like problem that should be eradicated.

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bot will then try to connect to the nearest computer terminal and try to distribute the information it has collected on the internet, via television or radio broadcast, or any means that it can find available.

The stats for the Opto-Bot are included here.

If using the FASA *Doctor Who* RPG:

| STR | END | DEX | CHA | MNT | INT |
|---|---|---|---|---|---|
| III | V | IV | III | IV | III |

**Max Op End:** 30 points
**Skills:** Armed combat, ranged weapons, pistol III; Electrical Engineering IV, Mechanical Engineering III; Security Procedures, Surveillance V; Space Sciences, Astronautics IV; Vehicle Operation, Space III.
**Weapons:** Electrical discharge (4D6 damage)

If using the *Time Lord* RPG:

| STRENGTH | CONTROL | SIZE | WEIGHT | MOVE |
|---|---|---|---|---|
| 3 | 4 | 5 | 2 | 3 |

| KNOWLEDGE | DETERMINATION | AWARENESS |
|---|---|---|
| 4 | 3 | 3 |

**Wounds: 1**6
**Skills:** Electronics [Know]; Engineering [Know]; Intuition [Awar]; Marksmanship [Con]; Piloting [Move]
**Weapons:** Electrical Discharge - wounds 5 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

| AWARENESS | COORDINATION | INGENUITY |
|---|---|---|
| 3 | 3 | 4 |

| PRESENCE | RESOLVE | STRENGTH |
|---|---|---|
| 3 | 3 | 3 |

**Wounds:** All damage to go to any stats as appropriate for damage.
**Skills:** Craft 2, Knowledge 2, Marksman 2, Science 3, Subterfuge 5, Technology 2, Transport 2.
**Traits:** Boffin [minor good], Insatiable Curiosity [minor bad], robot [special].
**Weapons:** Electrical Discharge 4 [2/4/8]

# MODULE: "THE WARHAMMER"

*"The Warhammer" is a* Doctor Who *adventure module set on the planet Vesta III in 2332CE. This adventure deals with the TARDIS crew encountering a team of scientists that are testing their new war machine. This adventure module features the Sixth Doctor and Peri, but can be adapted for use for any role-playing party.*

The Doctor and Peri, or whatever characters are being played, land on the Earth-like planet Vesta III in the TARDIS in the year 2332CE. The time travelers find themselves deep inside a military complex that is built under the desert floor, with many uniformed and lab coat clad personnel walking through the rusty metallic walled hallways. Checking doors, or logos, around the complex it seems that the crew have landed in a complex belonging to the Assurant Military. Players with skills in administration or computer use can discover that this is the Camorine Depot, a main prototype testing facility belonging to the Assurant Military, and the location where they test their new military designs.

If any guards or scientists come across the TARDIS crew the characters will be mistaken for scientists that the Assurant Military has been waiting for. The guards will surely comment about the character's odd dress by saying, "Interesting clothes. We were briefed that your sensibilities were a bit out of the ordinary. But I guess that's why they want your opinion." The guards will lead the characters to the main testing facility, which is in a large underground hanger. It is here in the hanger that the characters will be introduced to the lead engineer and scientist named Dr. Soltari, who will welcome the group and say, "Dr. James, I've been expecting you!" If playing as the Doctor and Peri, Soltari will comment how lovely his assistant is, or if playing as other characters will comment that he didn't expect Dr. James to have his own body guards or security detail.

Dr. Soltari will proudly take the characters on a tour of the hanger and up to his most recent invention. He explains that the military is testing new weapon of his own design—a powerful hover tank called the "Warhammer" (numbered EBK024). The tank will not be affected by ground obstacles, and is heavily armored and weaponized. It is a powerful weapon that is completely self-controlled and automated, and does not require human control to operate the war machine. Dr. Soltari is quite proud of his invention. Characters , if they have not already had the concern, can make awareness or mentality rolls to realize that having a fully robotic war machine is not a good idea, and that without human oversight the weapon is dangerous to all life on the planet, including those in the room. As the players discuss the merits or dangers of the weapon, the situation becomes more complicated.

Commandos infiltrate the hanger complex, armed with submachine guns, grenades, and other high-tech weaponry. The commandos will overpower and capture all of the scientists and soldiers in the complex. If the characters put up a fight, it will be very dangerous for them, and the commandos may end up harming or killing the players, but will also use stun grenades to try to capture them alive. Soon the commandos will have complete control of the complex and of the new weapon.

Players making administration or military science rolls will realize that the commandos are not enemy forces but soldiers belonging to the Assurant Military. The commandos are led by Major Kismo, who will demand access to the Warhammer's programming console. Dr. Soltari, and the characters, may resist but some of the commandos are well versed in programming and will find the weapon's programming bay and start to give the war machine its own

new set of instructions. MAJ Kismo will comment that once the Warhammer is activated, the super weapon will be used to start a coup that will over throw the current Assurant government and allow him and his people to seize control of the government.

Either through character interference, or through poor luck because the Warhammer is not without its errors and bugs, when the commandos reprogram and activate the Warhammer hover tank, it goes haywire, killing commander Kismo and others inside the hanger complex. The robotic tank will also activate the lift to the surface of the Depot's proving grounds, and start attacking any people or things it sees. The characters now find themselves having to stop a dangerous uncontrollable super-weapon before it harms people or gets to a heavily populated area, which it seems to be trying to do.

Players with skills in engineering or science will be able to use various equipment in the lab to try to build devices that can disable the Warhammer tank. Characters with skills in force fields can make personal force field systems that protect players as they approach the tank to disable it. There are also enough parts here so that intelligent characters with the right technology level could create an Electromagnetic Pulse (EMP) weapon that would knock out the tank. But the tank being armored, the EMP may only work for a short time. The characters may come up with some of their own solutions as well to reprogram or stop the hover tank.

The adventure should end with characters, such as Peri, trying to drive a military truck after the Warhammer tank, while other characters, such as the Doctor, try to disable or stop the machine from reaching the nearby city where it will surly kill many people. The TARDIS Crew will also be able to reinforce the moral lesson that machines that kill need human oversight at all times, especially to Dr. Soltari who overstepped his inventive boundaries! With the Warhammer disabled and the ethical lesson taught, the TARDIS crew can return to their travels.

# MODULE: "HAPPIEST DAY OF THEIR LIVES"

*"Happiest Day of Their Lives" is a Doctor Who adventure module set on the planet Earth in 2010CE. This adventure deals with the TARDIS crew having a strange encounter at a wedding celebration. This adventure module features the Seventh Doctor and Ace, but can be adapted for use for any role-playing party.*

The TARDIS picks up an S.O.S. message of extraterrestrial origin coming from 2010CE Earth in a suburb of the American city of St. Louis, Missouri. The Doctor and Ace, or whatever characters are being played, land the TARDIS as near to the signal as the TARDIS will allow, which in this case in on the circle driveway of a suburban country club. The TARDIS has materialized on the driveway (which will later block the limousine from getting to the club house) that stands directly in front of the main country club building. Near the country club one can see a golf course, as well as a parking lot, and walking trails through the wooded areas. The doorway to the club house is decorated with streamers and balloons, and as one walks inside the building one can hear music and the sounds of people talking and laughing.

Characters making awareness or intuition rolls will get the feeling that they should investigate inside the clubhouse. Players with communicators or tricorders will be able to trace the signal's origin inside as well. The characters enter the clubhouse and see that in the ballroom beyond people are dressed formally in suits and ties and dresses. As the characters first walk in, everyone stops and looks at the group for a moment surprised at how underdressed the characters are, as it is clearly a wedding celebration with the bride and groom sitting at a head table along with the rest of the wedding party. A man in a suit will walk up and hand a microphone to one of the characters and say, "Now that you're here, please hurry up and give the invocation prayer." (The characters have been mistaken for a side of the family that is not often seen.) The character will be on the spot and will have to give an ad-libbed prayer for the start of the wedding dinner, which should also mention the bride and groom and their happy day. Presumably, the players may get a few things wrong about the blessing of the couple, and in turn will be thought of by the guests as a bit strange and eccentric.

After the invocation, the characters are ushered to seats at a table in the middle of the dinner, and introduced to some of the family. If the players have tricorders or scanners, they will be briefly activated and making beeping or signaling sounds before turning off again rather quickly. This incident will just reinforce the oddness of the characters at this formal event. The best man and maid of honor will stand to make toasts for the bride and groom. If the characters want to get up and explore or search the area at this time, it may be obvious to them that they are seriously breaking the social rules and now would not be appropriate to do so. If any of the characters ignore this, a big burley middle aged man will approach the characters and sternly whisper to them, "If you ruin my daughter's wedding with more of your hijinx, I will kill you. Now sit down!"

Once dinner is served the players will have more flexibility to move around and investigate the area without disrupting the celebration. However, numerous guests will approach that characters and ask them what side of the family they are on, or try to make small talk with them, or comment about how they liked (or disliked) the invocation. The players should simply have a hard time moving around the clubhouse without being approached or bothered. Their attempts to discretely investigate the signal of alien origin should be hampered by the wedding party and its guests. The whole situation should be played humorously by the Game Master, so that just when the characters are able to extract themselves from one situation they are drawn into another one. No sooner are they trying to get though the dinner crowd, but most guests are finished with dinner and the

dance is about to begin. Just as the group try to explore some more, the characters are dragged out on the dance floor as single men or women participating in the garter toss or the bouquet of flowers toss, and they accidentally catch it and have to dance a song. Other guests approach the characters drunk or interested in them romantically as they wander around the area (for better or worse). In general, getting around the wedding is hard as the families are making an effort to get to know one another.

Eventually, the characters are going to be able to track down the extraterrestrial who has a failing radio and is trying to call for help. The Armadi traveler is hiding near the kitchen and trying to avoid being seen at all. The Armadi (the survivor of a crashed spacecraft that landed in a water hazard) looks exactly like a small grey alien and will be noticed by guests unless hidden. The characters will have to sneak the alien out of the club without drawing attention.

The problems of the reception are not over. As the characters work hard to move the Armadi alien away from this event, without scaring or worrying anyone, the father of the bride accuses group of crashing and ruining the wedding. Having spoken to the other family, no one can identify the characters who gave the invocation, and have been acting strangely the whole time. A number of people are growing angry that they would ruin the bride and groom's special day and so they are very concerned with the party crashers. The whole situation can come to a conclusion if the alien is revealed to the whole wedding reception. Of course, no one will take the event seriously, and people will complain that the event is in fact a joke at the expense of the wedded couple. Violence might ensue, or even the authorities are called. The wedding has the potential to become utter chaos as the players must rescue the poor alien who "crashed" the party . Escape may make it the happiest day of their lives.

## ARMADI TRAVELER STATS

The Armadi are a race of small 1 meter (3 foot) tall alien humanoids. This traveler has come to earth to do an ecological study (and got entrapped at a country club where a wedding reception is happening). The Armadi do not understand all human customs, and do not want to be discovered as they visit the planet to do an ecological survey.

The stats for the Armadi are included here.

If using the FASA *Doctor Who* RPG:

| STR | END | DEX | CHA | MNT | INT |
|---|---|---|---|---|---|
| II | IV | III | IV | V | IV |

**Max Op End:** 24 points
**Skills:** Armed combat, ranged weapons, pistol II; Electrical Engineering V, Mechanical Engineering III; Life Sciences, Ecology V; Space Sciences, Astronautics III; Vehicle Operation, Space IV.
**Weapons:** None

If using the *Time Lord* RPG:

| STRENGTH | CONTROL | SIZE | WEIGHT | MOVE |
|---|---|---|---|---|
| 2 | 3 | 4 | 3 | 3 |

| KNOWLEDGE | DETERMINATION | AWARENESS |
|---|---|---|
| 4 | 3 | 4 |

**Wounds: 1**6
**Skills:** Electronics [Know] 2, Engineering [Know] 2, Marksmanship [Con] 2, Science [Know] 3, Piloting [Move] 2.
**Weapons:** None

If using the *Doctor Who-Adventures in Time and Space* RPG:

| AWARENESS | COORDINATION | INGENUITY |
|---|---|---|
| 3 | 3 | 5 |

| PRESENCE | RESOLVE | STRENGTH |
|---|---|---|
| 3 | 3 | 1 |

**Wounds:** All damage to go to any stats as appropriate for damage.
**Skills:** Knowledge 3, Marksman 2, Science 4, Transport 2**.**
**Traits:** Alien [special].
**Weapons:** None

# MODULE: "RACE TO THE STARS"

"*Race to the Stars" is a* Doctor Who *adventure module set on the planet Pessinair in 2273CE. This adventure deals with the TARDIS crew encountering a culture's first trip into space which may have lasting political consequences. This adventure module features the Eight Doctor but can be adapted for use for any role-playing party.*

The members of the time ship find themselves landing on the planet Pessinair in the year 2273CE. Pessinair is a rather advanced civilization (having advanced computers, alternative energy, hyper-modern agriculture techniques, high-speed land transportation, cybernetic medicine, and so on), but the humanoid race has never explored beyond their own atmosphere and attempted a rocket launch into space. As the TARDIS crew arrive on the planet, two large political powers, the Northern Confederation, and the Southern Alliance are both in a race to be the first to put a person into space and win a race to that achievement. Despite all of the advanced technology that the planet has, rocketry and flight have never been a priority, and the airplane was invented on Pessinair only 38 years earlier. The characters find themselves in a rural farming community in the neutral state of Drang, a country that finds itself positioned between the two large powers. Drang has always maintained a neutrality, acting as a middle-man for negotiations between the two large powerful political states (sort of the Switzerland of this planet). In turn there are visitors from both power blocks here, as well as the natives of Drang who go about their daily business , while not taking a side in any conflict.

As the Doctor, and any companions he may have along (or any other characters you may be playing), arrive in the small country of Drang, the characters find themselves in a small village in the rural Drang countryside. The pace of life is slow and people are going about their day around town. Near where the TARDIS landed there is a small row of stores, including a hardware store, a café, a general store, a clothing boutique, and a few other businesses such as a dentist, an insurance agent, and small restaurant. Whichever store the characters go to they will encounter people watching a three-dimensional television news broadcast. On the screen will be a reporter who is talking about the current political situation. His report explains, "Both the Southern Alliance and the Northern Confederation have vowed to be the first into space, laying claim to the heavens and ensuring that they control the territory above our heads. Per the Gammus Accord of 1854, the agreement was made that the first people to explore the heavens in a manned space mission would own the sky and all around it. While thought of as an impossibility, the accord has been the basis for space exploration and political thought for over 400 years. It now seems that technology has caught up to this dream, and it may turn out that the balance in this fight for dominance of our planet may soon come to an end, and either the powers in the North or South will then dominate the final frontier. Both sides have vowed a manned space mission in the next two weeks. Drang's ability to stay neutral through the years may give our nation the opportunity to move skyward in the future, regardless who wins the race, so it seems that our position has served us well." As the news reports end, the people in the establishment start to talk about the consequences of one side over the other winning the race into space. Some people talk about the possible war that could break out if either the North or the South get there first. In general, people realize that the whole political dynamic of the planet will change once someone reaches space first.

Astute characters will notice a woman in the store who is shopping who simply smiles and says, "That shouldn't be too hard. I don't understand what the big deal is." The clerk will say, as he rings up her goods, "Matilda, if you ever get your flying machine up into the sky, and out of the atmosphere into space, I'll give you my store!" and the others in the shop will laugh aloud. Matilda Danielson, the woman, will smile and laugh back saying "Ha-ha. Enjoy your fun. It's not that difficult to build a space-faring craft." She will be challenged in return with "Well if its so easy, why has no one been able to do it in the Alliance or Confederation?" And again the townspeople laugh. Matilda excuses herself with "Have a great day everyone" and leaves the store. Characters who do not realize that they should follow Matilda and speak with her can make intuition rolls to realize that they should follow and speak to her.

Players with good negotiation skills can speak to Matilda and engage her comments. If they demonstrate an interest in science or flight, she will be happy to talk to them. Players with good skills in negotiation or diplomacy will be able to get her to reveal that she has built her very own rocket ship and that she plans to try her very own space launch the next day. If the players seem genuinely nice and interested, she invites them to her house where she will show them her rocket, and also invite them to stay the night as an act of hospitality. Players with skills in astronautics, physics, or space flight will be able to tell that her craft is in fact quite spaceworthy, and she should be able to make her journey and return safely, so long as her equipment does not fail.

That evening, the players should be awoken to discover that someone is sneaking around Matilda's property and that they are trying to sabotage her ship. Players stopping the intruder will discover that it is a spy from one of the two power blocks that is trying to stop her launch. The spy is armed with a slug thrower pistol and can be quite dangerous. The spy has damages some of Matilda's ship, but characters with skills in mechanical engineering can repair the damage. If the players capture the spy, the spy can be turned over to the police.

The next day, Matilda will be prepared for her launch, and some people have turned up with cameras and holorecorders to watch the event. Astute players, and those making rolls in political science or history, will realize that Matilda's attempt must be well documented as it will most-likely succeed. Those players will also note that Matilda must take a camera with her into space to prove that the journey is real (though all sides have radars that can prove the journey is true). The people at the launch site will wish Matilda well (even those who teased her the previous day in the store), and she will put on a homemade blue flight suit and a helmet (with breathing gear) and head to her squat but powerful rocket. Matilda straps in and after a few checks, and everyone backing away from her pod to a safe distance, Matilda Danielson will blast off into space to become the first Pessinairian to make it to space. Matilda's journey takes about 4 hours, which can be watched by those on the ground through her video link (creating a moment, as she returns through the atmosphere when everyone loses contact with her during reentry, in which everyone thinks she is lost and has died). She returns to a hero's welcome, more press and media arriving at her farm as word spreads that she has won the race into space for the small insignificant country of Drang.

As Matilda returns to cheers and celebration, the press covers the event, and is asked to make a statement. Players with diplomacy skills will be able to let her know that her accomplishment either allows Drang to become powerful controlling the heavens, or allows for space to be declared neutral. Matilda, being from Drang, would like for it to remain neutral (unless convinced otherwise by the characters). The race to the stars is won for all.

# MODULE: "OMEN IN THE SKY"

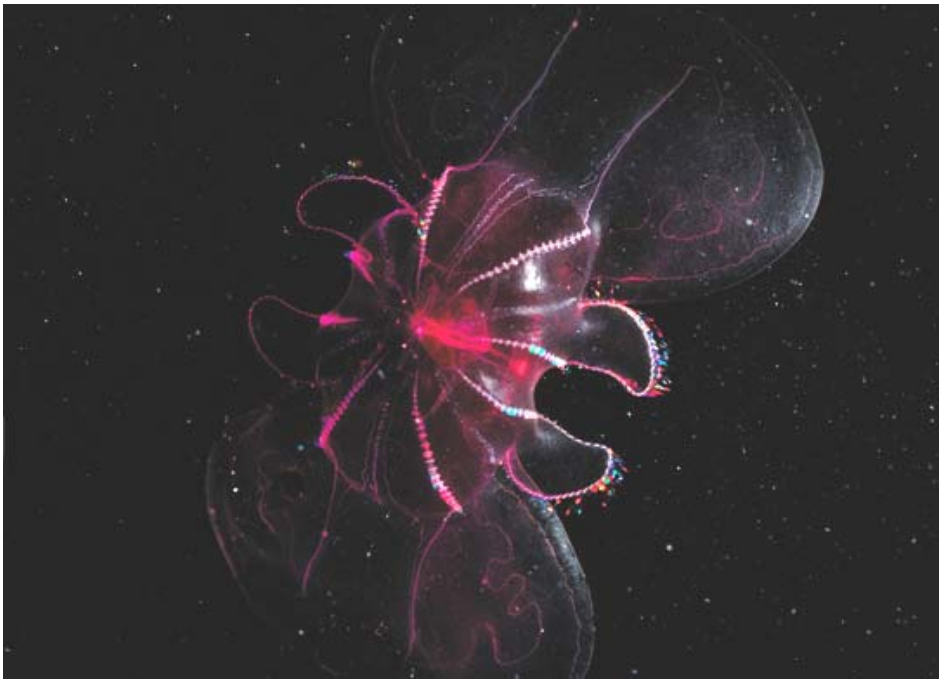
"*Omen in the Sky" is a* Doctor Who *adventure module set in deep space in 43,546 CE. This adventure deals with the TARDIS crew landing on a spacecraft which encounters a new life form for the first time. This adventure module features the Ninth Doctor and Rose, but can be adapted for use for any role-playing party.*

The TARDIS crew land on a space cargo cruiser, the SS Tangiers, that is moving through the Spinward Rim of the Milky Way Galaxy on a transport run heading towards the Gandhi Space Station located at the mid point between the outer rim worlds and the inner galaxy where it hopes to deliver its load of metal ore. The Doctor and Rose, or whatever characters are being played, land on the ship in a cargo bay. This area is generally sealed off, but is only partially filled. As the players explore the hold, and eventually the rest of the spaceship, security men from the cargo ship's crew will be dispatched to see what is in the cargo bay. If the players and the security encounter one another, the characters will be taken to the ship's bridge. Whether captured by security, or if they eventually get there on their own, the time travelers will make it to the flight deck.

Once on the flight deck, Captain Willard Mason will quiz the TARDIS travelers on what they are doing on his ship. As this simple interrogation continues, a junior officer will interrupt that an emergency transmission is coming through the radio. The Captain has it patched through and everyone hears "Mayday, mayday! This is the freightliner SS Bad Wolf, located at coordinates 10 by 234563 by 123 from mid-spinward arm beacon. We have encountered a dangerous anomaly in the space lane and our ship has taken extremely heavy damage. We are losing life support and need assistance. Be careful of FTL [GM NOTE: faster-than-light] travel in this vicinity! Mayday, mayday!" Moments later the signal will end, and all indications are that the SS Bad Wolf has been destroyed. Captain Mason will comment that he knew the Captain of the Bad Wolf, and he feels obligated to investigate.

The players will have to argue with Captain Mason about maintaining their freedom, and give a good explanation for why they are on his ship. If the players can use negotiation or diplomacy to convince the Captain of their good intentions he will allow them to remain on the flight deck as observers. The SS Tangiers will head at high speed towards the last coordinates of the SS Bad Wolf. While on the way, the ship will receive another transmission. This contact sounds like, "Mayday, mayday! This is the Space Guard Cutter Lugoyovich, located at coordinated 10 by 234561 by 123 from mid-spinward arm beacon. We were attempting to assist the vessel SS bad Wolf and have encountered problems of our own. A large creature has blocked the FTL space lane and is creating a danger. Stay away from this area. Our ship is damaged, but we think we can survive for the time being. We will wait for Space Guard assistance. Mayday, mayday!" Captain Mason will ignore the new warning, and head to the coordinates in the hope of assisting the bad Wolf and his friend. The SS Tangiers heads towards the problem at Faster-Than-Light speed. The TARDIS crew can try to use negotiation or diplomacy to get the Captain to slow down the craft to avoid any problems, but the difficulty should be raised as the Captain is eager to reach the destination to help.

If the crew are able to arrive safely in the area of the accidents, they will find a number things. First, they will find the destroyed remains of the SS bad Wolf. All members of the crew dead and the ship completely destroyed. Secondly, the damaged SGC Lugoyovich is there. The ship has been seriously damaged and needs repairs. Some of the characters may want to transmat over to the ship and help stabilize its systems to help the other ship.



Thirdly, in the main space lane is a beautiful and large alien space amoeba that looks like a glowing red jelly-fish. The large creature, called a Space Amoni, is huge and the damaged spacecrafts are dwarfed compared to it. If playing the Doctor, he will be able to identify the creature as one of the last living examples of the life form (if playing other characters they can make mentality or biology rolls to determine that the creature is unique and very rare, most likely the last of its kind). Biologists or Ecologists, will be able to determine that the creature has no desire to do harm, but has simply wandered into the space lane and accidentally become a danger to travelers.

The players will be faced with an unexpected problem as the Captain of the Space Guard Cutter and Captain Mason start talking about eliminating the Space Amoni. The Space Guard are concerned about clearing the space lane and eliminating the danger. Captain Mason is more vengeful and wants to destroy the poor creature because of its accidental harming of his friend on the SS Bad Wolf. Without an obvious way to get the slow moving creature out of the way, the only talk that the Captains have is of destroying the creature using their ship's energy weapons. Characters with skills in biology or physics (or that have done a high scan of the creature) will realize that if the creature is harmed, it has an unusual defense mechanism. The Space Amoni will start to self irradiate its body, causing particles inside it to charge and irradiate. The Space Amoni will explode, killing itself, but at the cost of irradiating all of nearby space and making the area permanently impassible for 10,000 years.

The characters must work to bring understanding that the Space Amoni is generally harmless, but needs to be moved and resettled (perhaps using a number of ships towing it by force field) and protected because of its endangered status. The characters will need to motivate the crews to help the creature. If everything goes too well the GM can have another ship crash into the creature, and have all of their goodwill and convincing lost on the Captains. The TARDIS crew will work hard, but can save the Space Amoni and space lanes.

## SPACE AMONI STATS

The Space Amoni is a huge 2.4 kilometer (1.5 mile) large space amoeba that is one of the last of its species. The creature is generally benign but it has moved into the path of a heavily travelled space lane. If attacked and in imminent danger, the creature will use its life energy to irradiate its body, and explodes in a radioactive waste discharge (killing the creature, and becoming a hazard for all nearby life). This defense mechanism is one of the main reasons that the race is dying off.

The stats for the Space Amoni are included here.

If using the FASA *Doctor Who* RPG:

| STR | END | DEX | CHA | MNT | INT |
|---|---|---|---|---|---|
| V | VII | IV | I | II | I |

**Max Op End:** 200 points
**Skills:** None.
**Weapons:** Radioactive Waste Discharge (A -Table - energy, per turn exposed).

If using the *Time Lord* RPG:

| STRENGTH | CONTROL | SIZE | WEIGHT | MOVE |
|---|---|---|---|---|
| 4 | 4 | 9 | 7 | 6 |

| KNOWLEDGE | DETERMINATION | AWARENESS |
|---|---|---|
| 2 | 5 | 1 |

**Wounds:** 80
**Skills:** None
**Weapons:** Radioactive Waste Discharge - wounds 10 damage, per turn exposed.

If using the *Doctor Who-Adventures in Time and Space* RPG:

| AWARENESS | COORDINATION | INGENUITY |
|---|---|---|
| 1 | 3 | 1 |

| PRESENCE | RESOLVE | STRENGTH |
|---|---|---|
| 3 | 10 | 10 |

**Wounds:** All damage to go first to Strength (down to 1 point), then Resolve (down to 1 point), then to any stats as appropriate for damage.
**Skills:** None
**Trait:** Last of my Kind [minor bad].
**Weapons:** Radioactive Waste Discharge L [6/L/L]

# MODULE: "ON THE EVE OF A NEW WORLD"

"*On the Eve of a New World" is a* Doctor Who *adventure module set on a the space colonization vessel "Santa Maria" as it reaches the planet Aerdeth in 5651CE. This adventure deals with the TARDIS crew encountering an unexpected situation as a colony ship arrives in orbit. This adventure module features the Tenth Doctor and Martha but can be adapted for use for any role-playing party.*

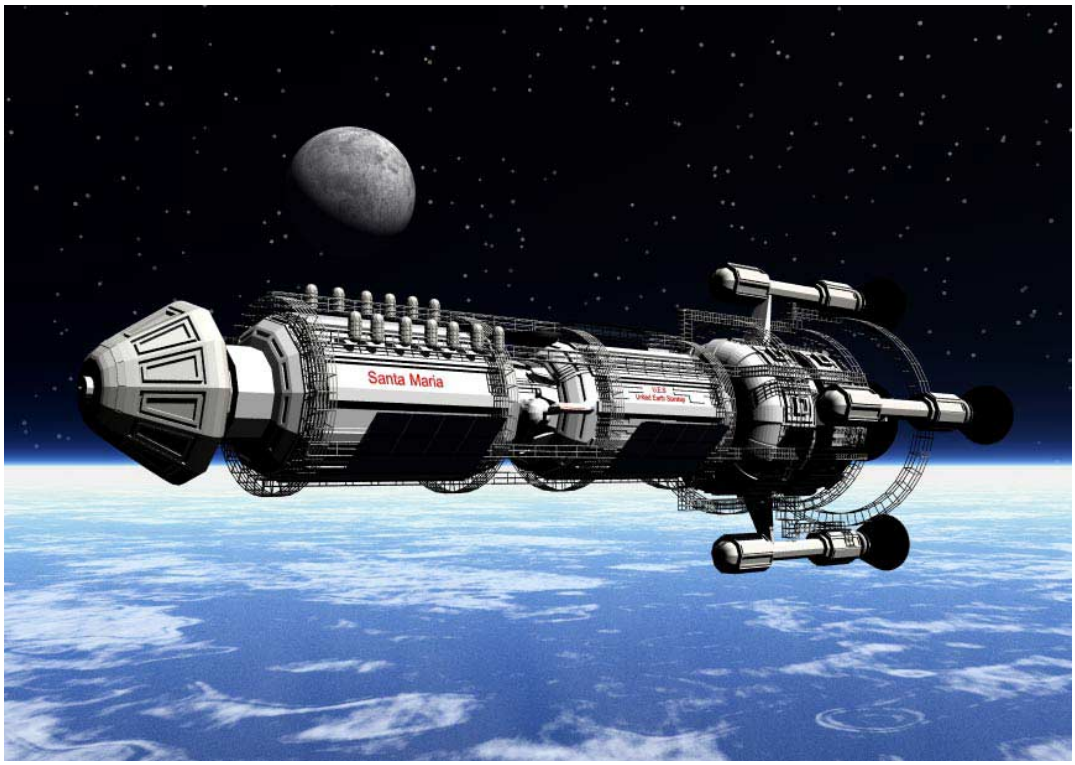
The TARDIS lands on a ship in space. The craft's lighting systems are off-line, and only the low red glow of emergency lighting is on. The craft is rather cold (about 50 degrees Fahrenheit (10 Celsius)) as only minimal environmental control systems are engaged. As the characters explore the ship, those who have a skill in astronautics or environmental suit operation will realize that the life support systems are working on emergency power and that their electrical systems are beginning to fail. The ship itself is in fairly serviceable condition, but the electrical and vital life-support systems are damaged.

As the Doctor and Martha, or whatever characters are being played, walk through the central core of the ship, they will find thousands of suspended animation (cryogenic freezing) tubes. Characters with skills in cryogenics or general medicine, such as Martha, will realize that this freezing was done to preserve life function over a long journey. They will also be able to tell that these types of cryopods only allow humanoids to be frozen one time—refreezing would be fatal. If the characters check the ship's computer logs the players will discover more specific information. Inside the tubes are human settlers that started their journey in the Okino system. These humans began their journey 108 years earlier (5543CE) on the planet Okino Prime, as a settler mission to escape the environmental ruin of the planet. The ship was loaded with plant and animal genetic specimens and a vigorously selected crew of settlers meant to settle the planet Aerdeth. These settlers were considered optimum specimens of human life, with excellent genetics and intelligence (from a character viewpoint they are all extremely attractive and smart). The total number of settlers at the start of the journey were 5000, but there has been a problem during the journey and some of the crew have been lost. The total number of living crew in cryopods on the vessel are currently only 2485. Players with skills in computer use or scanners, or with a strong mentality or intelligence, will realize that this seriously jeopardizes the mission.

Astute players who decide to look at the cryogenic freezing logs, or those that make mentality or intuition rolls to do so, will find a very interesting pattern to how the tubes failed or did not work. It seems that 20 years before the time the characters arrived, one of the tubes, containing colonist Brett Foster, de-thawed mid-journey. Shortly after this, a full 2499 other cryopods failed and lost power, almost all at the same time. About two days later one more cryopod de-thawed as well. The pattern continues with the second cryopod that was unfrozen was then refrozen about one year later, and a third cryopod was de-thawed. The third cryopod was refrozen a year later, and then a fourth was de-thawed, again refrozen after a year. The pattern then continues until a total of 15 cryopods were unfrozen then (14) were refrozen. It was at this point that after the 15th de-thawing, Brett Foster was returned to his cryopod and re-frozen. The last cryopod was never refrozen and has remained unfilled for the past five years. The whole situation seems a mystery.

Closer examination of the cryogenic freezing logs by characters versed in computer use or administration will reveal the following information. All of the 2499 cryogenic pods that failed and lost power at the same time belonged to male crew members. Only Brett Foster was not effected by this outage and only because he came out of cryogenic freezing before this happened. Each of the people that were un-

frozen after Brett Foster were female, and a survey of the remaining suspended animation tubes reveals that all of the remaining tubes with living people in them are also female. There are now a total of 2514 dead bodies in cryotubes. A forensic examination of the computer files, requiring a higher level scan and reconstruction of deleted files will reveal that Brett Foster's crytoube was programmed to unfreeze before the others, and that the shut down of all the male cryotubes were manually programmed, as all the other unfreezings and refreezings.




Players must work to solve the mystery at hand and also stabilize the ship's systems. Players with skills in Electrical Engineering or Astronautics can work to repair the ship's vital systems and remove the ship from danger of failure. Players may also come across a female in the ship, named Serena Bail. She has been driven near mad with loneliness and is hysterical when the players find her and engage her. She has been living all alone on the ship for the past five years. Players with skills in Psychology may be able to talk to her and find out what happened on board the craft. If pressed too far, Serena will become violent and attack the crew members, including with a laser pistol, that she has set on stun. If Selena is overcome and questioned she will reveal the whole circumstances of what occurred. It is possible that the players are able to figure out the events themselves.

The situation that the players have come upon unfolded as follows. Serena Bail met Brett Foster as the two were part of the settler crew that was being assembled for the Santa Maria's mission to colonize the new planet. Serena convinced Brett, the lead cryogenics expert on the mission, to unfreeze them before the ship arrived on planet so that they could position themselves to be the King and Queen of the colonists as they arrived on the new planet. Serena was awakened by Brett, and she took her laser and stunned him, putting him back in a cryopod (which causes death as they only allow a single cryo-freeze). Serena had another lover on the colony crew (Tyler Nielsen), and she was actually planning on being with him, using Brett Foster to forward their own plan. But she had not counted on Brett's plan. When Brett came out of Cryosleep, he killed all the males on the mission himself to ensure that he would be the only King. Brett then unfroze women one at a time for company—spending time with them and being intimate. When he would tire of them after a year, he would refreeze them, and move on to another. Approaching Aerdeth, he finally decided to unfreeze Selena and follow through with the plan. It was then that Selena turned on him freezing him again. Selena however discovered that her own lover, Tyler, was already dead, as were all the men she might have been able to forge a life with. In turn, Selena has spent the last five years on the ship alone, driving herself insane as her plan collapsed around her and the whole missions chance for success have dropped to zero without any males on the mission. If Selena does not give the players the whole story, the players can find Brett's logs about how he sabotaged the male cryotubes, and how he unfroze women one at a time to spend time with them, gain their confidence and use them until he tired of them. In his own logs he is not sure why he decided to come out of the cryosleep early and chose to unfreeze other women before Selena.

The TARDIS crew still need to decide what to do with the colonists once the ship is repaired and functional, and once Selena Bail's part in the plot has been revealed. Some male characters may want to stay behind and help be the Adam to a planet full of Eves. Other solutions include helping the women clone new men for the colony, or using the TARDIS to bring some new colonists to the ship to ensure success of the mission. The ethical dilemma of deciding how to help the remaining crew and repopulate the planet can be a great moral discussion.

# MODULE: "BEAST OF THE SEA"

"*Beast of the Sea" is a* Doctor Who *adventure module set on the planet Aquillo in 499BCE. This adventure deals with the TARDIS crew encountering a steamship era sailors that are dealing with a Sea Monster. This adventure module features the Eleventh Doctor and Amy but can be adapted for use for any role-playing party.*

The characters arrive on the planet Aquillo in 499BCE. Aquillo is a planet that is 95% covered in water, with the few land masses serving as farmland for a mostly ocean-going society. Most of the food on the planet is taken from the sea in the form of fishing and of farming kelp and seaweed farms. The society is technologically at the level of 1860s earth, with most ships being wooden sailing ships, and the recent introduction of steam power and iron-sided ships. The majority of the population live on ships that move back and forth, and often tie themselves together to create small floating villages. The people on Aquillo dress in the typical steam-era clothing of long dresses for women and uniforms or coats for men, most sporting mustaches. The eleventh Doctor is dressed perfectly for the era, but Amy's red dress, black skirt and black boots are quite out of place (as other non-show characters might be) and require an explanation for the reason for dress to most NPCs.

The TARDIS has landed on the deck of a flat barge. As the characters walk over the barge, they notice that there are a number of boats that are tied together and it is really a floating city. A policeman, dressed in the blue uniform and rounded helmet of a bobby, will approach the players and point out the TARDIS to them and ask "Is this infernal box yours?" If the players admit to the TARDIS being theirs the policeman will ask them for a freight berthing pass. If a pass cannot be provided, the policeman will issue them a ticket for having it placed in a thoroughfare, and will note that if it is not moved within 24 hours it will be confiscated and used as extra wood to fix damaged hulls. If the players say they do not know whose it is, the policeman will affix a ticket to the box and wander off.

If the players explore that floating city, they will discover the various stores, businesses, theaters, pubs, and services offered in the area. The whole city seems perfectly functional as a floating mini-metropolis. After a rather standard exploration of the area, and perhaps some random encounters with the inhabitants, there is suddenly a whistle that the players hear. Soon after, the other various bobby policemen blow their whistles, and the people in the floating city start to scramble. People run in various directions, and the players may suddenly notice that the city is suddenly being separated, with the ships casting off moorings and splitting apart. The players have a good chance that they will be on a different ship than where the TARDIS has landed, and will be separated from their

craft. As the players watch, a large beast attacks one of the ships, crushing it with large jaws, and splintering apart the wood. Those people who fall in the water and try to swim to safety seem to electrically shocked, many to death, while they are in the water. Two or three of the ships are attacked, and the creature eats some of the people that have fallen in the water.

After the attack, players making mentality or awareness rolls will notice that the sea creature was attracted to vibrations and that ships that used paddles, or made the most noise with their steam engines, were the first attacked. Players further investigating the situation will discover that attacks by the "Beast of the Sea" are common on the planet, with the creatures attacking floating ship cities (drawn to them by the noise and vibrations they generate). Players with knowledge in ecology or environmental sciences will realize that the Gorguon creatures are only attacking the ships and eating people because the oceans are being over-fished and their food supply is diminishing, requiring them to attack larger animals such as the people.

The characters must stop the Gorguon creatures from attacking the floating cities, which can be done by creating false vibrations, on buoys or other floating objects that draw the sea creatures away from the ships. This will keep the people of Aquillo safe. But the players must also convince the people that having the Gorguons is important to the ecology of the planet as well and that they bring balance to the food cycle (the waste that the Gorguons produce actually help the sea kelp and seaweed grow, which both the Aquillan people and other fish feed on as well). Convincing the people will be the hardest part of he adventure, but the TARDIS crew will be able to use negotiation and diplomacy to persuade the various Captains (who act as mayors in a governing body joined together in an entity called the Captain's Guild) to agree to protect the animals. If the Captain's Guild is reluctant to listen, the players may threaten them by drawing the Gorguons back towards their vessels. Generally, the Captains Guild is smart enough to see the important symbiosis between them and the creatures.

Players separated from the TARDIS will have to find their ship again. And as the players leave a crack in time (the crooked smile) can be seen on a ship's deck as the TARDIS dematerializes.

## GORGUON STATS

The Gorguon is a waterborne monster that threatens divers and water-going people and creatures on the planet Aquillo. It is a threat due to its dangerous feeding habits. It usually feeds on other large fish, but when they have been hunted near extinction out of desperation, the Gorguon must attack large food sources such as people.

The Gorguon attacks by stunning living creatures using an electrical discharge (similar to an electric eel) and then feeding on the victim with its strong bite.

The stats for the Gorguon are included here.

If using the FASA *Doctor Who* RPG:

| STR | END | DEX | CHA | MNT | INT |
|---|---|---|---|---|---|
| V | VI | VI | I | II | III |

**Max Op End:** 42 points
**Skills:** None
**Weapons:** Bite (4D6 damage), Electrical discharge (8D6 damage)

If using the *Time Lord* RPG:

| STRENGTH | CONTROL | SIZE | WEIGHT | MOVE |
|---|---|---|---|---|
| 4 | 4 | 2 | 5 | 4 |

| KNOWLEDGE | DETERMINATION | AWARENESS |
|---|---|---|
| 1 | 3 | 2 |

**Wounds:** 16
**Skills:** None
**Weapons:** Bite - wounds 4 damage, Electrical Discharge - wounds 8 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

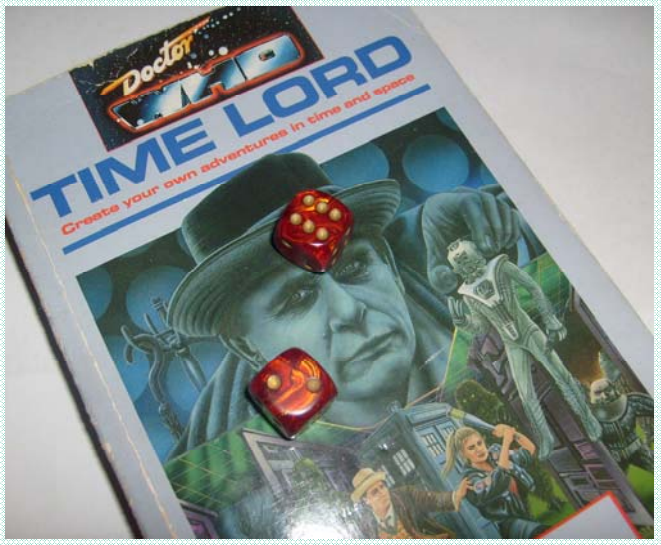
| AWARENESS | COORDINATION | INGENUITY |
|---|---|---|
| 2 | 4 | 1 |

| PRESENCE | RESOLVE | STRENGTH |
|---|---|---|
| 3 | 5 | 5 |

**Wounds:** All damage to go to any stats as appropriate for damage.
**Skills:** None
**Traits:** Indomitable [major good], Quick (water) Reflexes [minor good]
**Weapons:** Bite 3 [1/3/6], Electrical Discharge 6 [3/6/12]

# PLAYER TIPS: DURING THE GAME

Last issue we covered standard etiquette on what to do before a game happens. What about being at the table *during* a game? Let's cover the common out-of-game courtesies that table top RPG gamers should at least consider:




● **Play fair.** Do not cheat or fudge your dice rolls. Other catch on to that and it makes you look immature. Plus, no one wants to play with a cheater. It takes the fun out of the game, and there's no point to playing if you need to lie. A role-playing game is about the story that unfolds for your character when you choose their actions. Let it happen fairly.

● **Do not talk during someone else's turn**, whether a player or observer. The tabletop experience is best when everyone gives their full attention to the game, even when they are not the focus of the action at hand. Pay attention.

● **Do not act bored or uninterested.** Non-verbal communication is key at social gatherings and if you look like your not having fun, others will get the negative vibe and have less fun themselves. Come to games with a positive attitude and the fun and good attitude will rub off on the whole group. This rule can be hard to follow, but has a big reward.

● **Give the GM reminders** if they get something wrong or forget an important point or roll. Only immature players ever get mad at other players when a story point or detail is missed by the GM and then corrected by another player. Fair games are fun games. Often only the most mature gamers have the discipline to hold to this rule.

● **Do not be a rules lawyer** and argue points about how an item, a spell, a monster, or a piece of equipment is supposed to work with the GM. The art of storytelling is collective, but the GM has to hold everyone to the rules, and guide the whole adventure equally. Arguing over a small point or detail throws the game off, and makes everyone at the table uncomfortable. GMs usually have a good reason for things happening the way they do, which often comes out during the adventure. If you really think a game is unfair, quit the group—after the game session is over.

● **Do not surf the web on your phone or a laptop** when you are not in play. Only if you are looking up something that can enhance the session at hand is this even forgivable, and often others do not know your "head is in the game" when you are doing it. Turn your phone on vibrate at the start of the game, and only answer emergencies.

● **Do not order food or eat at the table**, unless the group has decided that it is OK as part of their pre-game etiquette. Never order food without asking everyone if they want in on an order, and wait for a natural break to ask.

● **Keep derogatory comments about other players out of the game.** If you do not have nice things to say to the other players (out-of-game) do not say anything at all. Most games sometimes have personality conflicts, but dealing with them is part of the social experience. Do not treat others like crap, or make them feel bad. We have seen players rip on other players for making perceived "bad" character decisions. There should be no place for personal attacks at the game table. Characters can do what they want, and players shouldn't be jerks about it.

● **Keep quiet and do not interrupt play if you need to step away from the game.** Sometimes you need to go to the restroom or get a drink, that's fine, but be quiet when you leave and do not interrupt the flow of the game.

● **Keep public displays of affection away from the game table.** Your significant other might be at the game, but do not engage in intimate activity such as kissing, tickling, hugging and so on at the expense of making others uncomfortable. This mainly happens with younger and less experienced gamers but the lesson is sound for all.

● **Never leave the table or game before the game is over without excusing yourself** and explaining the reason for leaving. If you need to leave the game, and cannot stay for the rest of the session, apologize to the group, and be sure to give your GM and host a good reason why (this can be done privately if needed).

# SPOTTED AT MIT

In late August 2010 as classes began, hackers at the Massachusetts Institute of Technology (MIT) placed a TARDIS on top of the infamous big dome at their university finally giving the *Doctor Who* fans there a proud moment. The TARDIS made more than one appearance—once on the top of the great dome (photo below, and far below right) and once on the edge of the building (photo far below left). "Hacking" the dome is a popular prank among students at MIT and there are even websites and twitter accounts devoted to the campus "hacks" to report them as they happen. The Dome had previously been hacked when it was turned into an R2D2 droid back in 1999 (see photo left). Somehow a TARDIS appearing at a university just isn't that odd...

# EVENT REPORT: MADCON 2010

On 23-26 September 2010, members of our *Doctor Who* fan group (and DDWRPG writing staff) attended the MadCon 2010 science fiction convention in Madison, Wisconsin (USA). The convention itself was held at the Crown Plaza-Madison hotel, and officially ran from Friday the 24th until Sunday the 26th. Our group showed up on Thursday to get into our hotel early and settle in for a rather special event (covered later in a side bar at the end of this article) as well as being at the con for all the main panels.

MADCON 2010
HARLAN ELLISON'S LAST BIG CON
GUEST OF HONOR HARLAN ELLISON HAS INFORMED US (RATHER EMPHATICALLY) THAT MADCON 2010 WILL BE HIS FINAL CONVENTION APPEARANCE.
DO NOT MISS THIS EVENT!
SEPT. 24-26
Crowne Plaza Hotel, Madison, WI
4402 E. Washington Avenue 53704
The weekend rate is $75
Friday/$30 • Saturday/$40 • Sunday/$30
Tickets Available at the Door:
Friday from 1:00 PM
Sat./Sun. from 9:30 AM
OTHER GUESTS: Sophie Aldred ("Ace" from Doctor Who), Peri Charlifu, Peter David, Jim Frenkel, John Krewson (Editor of The Onion), Patrick Rothfuss, Lisa Snellings, Allen Steele and Gene Wolfe
www.MadCon2010.com

A fan convention, organized by Jon Manzo and Jim Minor, the event featured a number of guests at the event to include artists Peri Charlifu and Lisa Snellings, farce-newspaper *The Onion* editor John Krewson, as well as speculative fiction authors Peter David, Patrick Rothfuss, Allen Steele, and Gene Wolfe. Topping off the list of guests were the co-authors of the book *Chicks Dig Time Lords* , and *Doctor Who* actress Sophie Aldred, who portrayed the Seventh Doctor's companion Ace. Also in attendance at the convention was seminal science fiction writer Harlan Ellison, author or editor of over 75 books, over 1700 articles, and episodes of *The Outer Limits* (including the author's favorite "Soldier"), and the award-winning *Star Trek* Episode "The City on the Edge of Forever". Ellison is also well known to American Who fans as the author that wrote the well-remembered introduction to the Pinnacle line of *Doctor Who* novelizations. The convention was announced to be the last major convention that Ellison is to ever attend (see photo top left).

The hotel was a nice venue for this small fan convention. Modern and easy to get to, we found ourselves there in wonderful surroundings. Located across the street from the Eastown Mall district, there were plenty of different restaurants in the area, as well as nearby stores in case anyone needed anything (from our getting food, to stopping at Half-Price Books for *Doctor Who* books, to Rob Warnock stopping at Goodwill to get a new shirt). The venue itself was great for a small convention with a hallway adjoining a number of rooms that were used for main programming, a dealers room, a gaming room, an art show room, as well as one or two more spaces for registration and so on. The hotel's main lobby was a great place to simply hang out and catch up with friends, like Jennifer Adams Kelley and Rob Warnock who were at the con (see photos middle and bottom left). Other well known fans at the convention (who deserve a shout out) included Ruth Ann Stern, Steve Hill, Mike Olsen, Kathy Sullivan, Steve Manfred, Mike Lee, as well as the Milwaukee Time Lords *Doctor Who* club (such as Barbara Brown, Ross Cannizzo, Julie Frey, and Carl Fèthiére (Julie and Karl are in photos on the next page lower right)). Other *Doctor Who* fans were also there.

Upon check in at the registration table, on Friday the 24th, con goers were issued their registration badge, a paper con schedule, and perhaps the best con booklet ever. The con booklet itself was a perfect bound book entitled "Harlequins" that included fiction (some original and unpublished) from the convention guests, photos, bios, the con rules and other articles. The cover was glossy and announced that the book was exclusively made for this convention. We've never seen an actual book given out as the convention program before, and it was an unexpected and welcome surprise.

With only approximately 300 of these convention booklets printed, these are sure to become collectors items, especially for fans of Harlan Ellison's writing.

Of interest to many of our readers, there was a solid presence for gaming at MadCon. A game room was open at the convention on Friday and Saturday, which was sponsored by Pegasus games (see photos right). There were many con goers that poked their heads into the room, or stopped in to play a game in the down time between sessions that they wanted to attend in the main programming room. Mostly featured for play were board games, which have been having a bit of a resurgence in the past few years. Games like *Starcraft-The Board Game*, *Ticket to Ride*, *Battlestar Galactica-The Board Game*, and *Dungeons and Dragons* were on hand for people to try.

A DDWRPG staffer tried to get a *Doctor Who* role-playing game together at the convention, but could not find enough players for the event. It was not for lack of interest, but for lack of time. The con schedule was too tight to find a four hour uninterrupted block of time in which all the potential players were willing to stay for the whole game. Perhaps at the next event we'll be able to report on a game we had a chance to run.

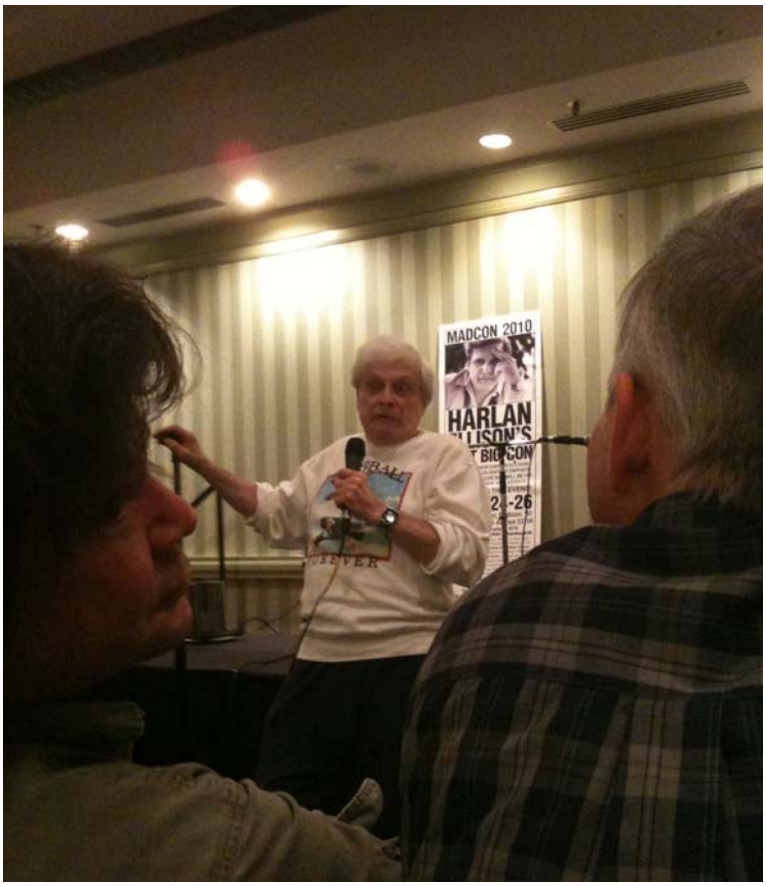
Friday evening had an opening ceremonies panel, in which many of the guests were first introduced and the convention was officially opened. The crowd was warned at this event that Harlan Ellison was feeling ill and almost did not attend the convention itself. Convention organizer Jon Manzo warned the crowd that Ellison's events were subject to change depending on his state of health, and the same would be true for his autograph signings. Other bits of business were covered and a number of the guests were recognized, and the convention was officially underway.

The first panel of the evening was Sophie Aldred's who spoke about her experiences on *Doctor Who* and her portrayal of the character of Ace in the series. Sophie would return to the stage on Saturday as

well (photo top left) to speak more about her acting experiences and relaying stories of her time on the show. Interestingly, Sophie Aldred did all her own stunts in the series except for twice (once occasion was a point-of-view shot looking down a ladder as she climbed down a wall in "The Curve of Fenric"). She also talked about how she was responsible for the look and costume of Ace, having first encountered the 'bomber jacket' look at a punk club (where a guy was wearing a *Blue Peter* badge on his bomber jacket), and later seeing the look in a teen fashion magazine. In turn she chose her costume in collaboration with the costume designer, and selected most of the patches and badges (buttons) that were on the coat (including her own *Blue Peter* badge that she earned from the show). Sophie's panels were interesting and engaging and a highlight at the convention.

Speaking after Sophie on Friday and Saturday was prolific science fiction writer Harlan Ellison (photo left and below). Harlan Ellison is highly regarded one of the great modern sci-fi writers, and he has been awarded the Hugo Award an amazing 8½ times. Though recovering from a serious illness, Ellison attended the convention despite an official announcement that he may have to cancel.

Ellison treated the crowd to his acerbic diatribes on life and writing. He creates a cult of personality, and his fans seems to eat up his shtick. He both insults and pokes fun at them, while trying to challenge their preconceived ideas of life and conformity. His talks are dynamic and en-

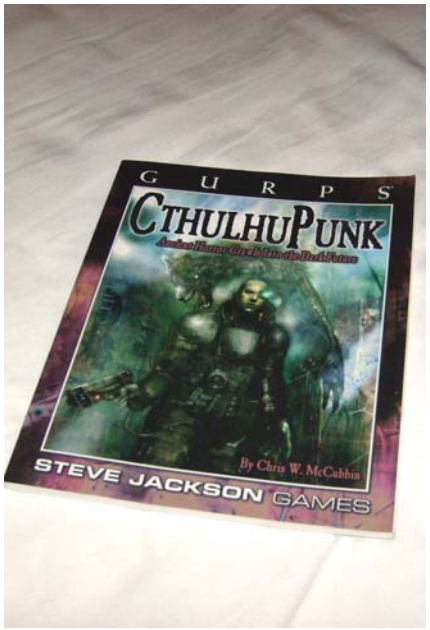


tertaining because of his mad professor-like personality. Ellison's sessions are all over the place, and it might take and hour and a half to hear one full anecdote or story in its entirety. But like his writing, it is the enjoyment of the journey to get there that makes it fun. With Ellison, you either love the time you spend around him, or hate it. Most of us loved it.

Harlan was definitely ill, and he almost lost his voice at the beginning of his second session, but in time his energy and voice returned and he was in fine form entertaining the crowd. Having been too tired to sign autographs on the first day, he did so on the second. Having signed *Doctor Who* books at the previous MadCon in 2001, this time Ellison refused to sign the Pinnacle edition we presented to him. To do so was his choice, but it was highly disappointing, given that his introduction to the books was such a big part of *Doctor Who* and how it was accepted in America. He stuck with signing only books that he fully wrote and had on sale at the convention. Our choice is to have the opinion that his refusal to sign the *Doctor Who* book's introduction, which he penned, was a heartless decision and indicates his lack of awareness of how important his essay was to that fandom.

This con was promised by Ellison himself to be his last convention, he immediately warned everyone at the first panel that he was a con man (a pun that had to be intentional) and that his goal was to get people to buy his books, however he had to get that done. Whether this is truly his final convention appearance as a guest remains to be seen.

The con dealer's room (photos above right) was small but packed with great items, so we stopped in to see if there was anything worth getting. One item the author got was the 'faceless Grandma (Connelly)' *Doctor Who* action figure from the episode "The Idiot's Lantern" (photo near right). Notorious as the worst of the new *Doctor Who* action figures, the faceless grandma has become a well known joke in fan circles because a faceless figure is so ridiculous. Needless to say, it has become a gag must-own figure as a result. Another great find was the GURPS Cthulhu-Punk supplement (photo far right) which will be an excellent resource for future adventure



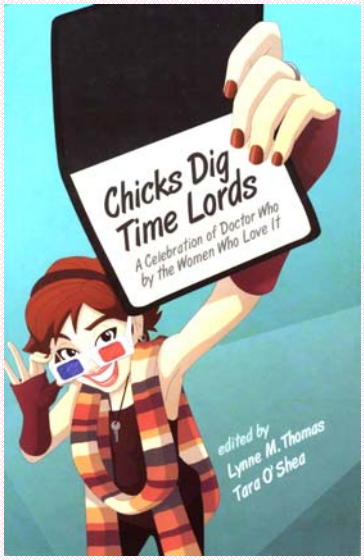
modules run for our *Doctor Who* RPG group.

On Sunday, there was a panel that included many of the authors that wrote essays for the book *Chicks Dig Time Lords*. On the panel were Michael Thomas, Christa Dickenson, Carole E. Barrowman, Lynne Thomas (co-editor), Sophie Aldred, Jennifer Adams Kelley, and Kathy Sullivan (see photos upper left). Sophie Aldred appeared at this panel, not just as a Doctor Who actress bet because she had been a part of the project as well. Every panelist added to a great conversation about how women have embraced *Doctor Who* as a series. Women have always been a force in American fandom but not as much in the UK. The book puts forward how female fans have been engaged by the show—everything from acting in the series, to marrying a male fan, to costuming, to writing steamy erotic fan fiction. The *Chicks Dig Time Lords* book is an excellent read if interested in understanding many female Whovians. The book has a positive tone and it was clear at this panel that the panelists love the series and their association with it.

Especially engaging in the panel was Carol E. Barrowman, who told many stories about her brother John Barrowman, who portrays the character of CPT Jack Harkness. Her humorous and engaging speaking style reveals her strengths as a professor of English. She entertained with stories of her visits to her brother's set and his many crazy antics. A favorite story of ours was when her brother and her went to the makeshift Ianto memorial in Cardiff Bay where fans posted messages to the character who died in the *Torchwood* series "Children of Earth." Seeing fans at the wall taking photos, John Barrowman took the opportunity to ham it up. He went to the wall, fell to his knees, and screamed painfully "No!" and clutched at the letters and pretended to sob. The result was to completely stun the fans that were there when they suddenly realized that it was Captain Jack himself making such a spectacle of the TV character's death. Photos and autographs later, we were told, John and Carol were on their way laughing at the special moment they had shared with the show's fans.

After the panel, the writers signed copies of the book and spoke with fans (photos lower left). It was great to see a Harlan Ellison-sized line in the lobby and these writers and fans finally having their day in the sun for all of the efforts in fandom. The line stretched to 40 or 50 people at one point and everyone stayed around and signed books until eve-

## REVIEW: CHICKS DIG TIME LORDS: A CELEBRATION OF DOCTOR WHO BY THE WOMEN WHO LOVE IT




TARDIS TARDIS TARDIS TARDIS½ of TARDIS TARDIS TARDIS TARDIS TARDIS

Book - Mad Norwegian Press (2010)
Edited by Lynne M. Thomas and Tara O'Shea
USA MSRP $14.95 ISBN 978-193523404-3

This book was first inspired by a t-shirt that announced "Chicks Dig Time Lords" and the first related *Doctor Who* convention panel that discussed the topic (and which some of the DDWRPG staff had the opportunity to be at during the Chicago TARDIS convention in 2007). The panel on 'Squee' (a joke on the sound that girls make when they are excited) was the beginning of the post-modern female *Doctor Who* fandom movement. At that panel the women on stage and those in the audience found commonality and a wider voice to discuss their feminine interests and perspectives on the show. Driven by more and more female fans discovering the show's revival in 2005, the session embraced and debated many of the themes that interested females in the new (and old) series. The panel was not the first of its kind, but it was the unexpected start of regular discussions on the topic of female interest in the series at many conventions and fan groups ever since. Historically, it was truly the rise of organized neo-feminism in *Doctor Who* circles. This feminist movement is not aggressive, political or even formal (as some who often misunderstand classic feminism think it must be). It is simply a desire by some to give female fans a regular voice in their opinions of the series. As such, this book made the movement of equal opportunity of opinion 'official' and also serves to celebrate and welcome the growing number of female fans to *Doctor Who*. This is a book long overdue.

The book has 27 different essays or contributions from various female (and a male) Doctor Who fans. The range of styles is astounding, and so are topics of interest at hand. Some write in a documentary style that reminds fans of the female journey through fandom, others write passionate pieces on their views of the scene or their favorite niche in it (fanzines, costuming, fanfic, and so on), while others recall special moments in their fan lives. But this range and variety of tones should not be a distraction. It is a welcome feature of the book that is quick to remind us that women's opinions and interests are just as diverse as men's whether in everyday life or confined to the focused scope of *Doctor Who* fandom alone. *Who* neo-feminism is worth a read. The book is a fun and easy read and one we recommend. We also look forward to a book called "Dudes Dig Companions"—a chance for male fans to express emotional attachments to the series too. We're joking… actually, no we are not.

***3½ out of 5 TARDISes.***

ryone got an autograph. The merriment of all those present made this panel worth the price of admission to MadCon alone.

As a whole was MadCon 2010 a success? The convention organizers expected to take a monetary loss with the event and vowed to never do another con as organizers again. The first part may be true, and was not helped by the announced expected cancellation of Ellison. The second statement would be a tragedy. MadCon was a brilliant fan-run convention and worth every cent we paid for admission. It was low key, relaxing, and gave one access to guests at a level rarely seen. Con-goers could strike up conversations with guests in a hallway and find themselves talking for 20 minutes. It is the sort of small convention that has not been around widely since the early 1990s. I would quickly support another MadCon, and encourage all of our readers to support any of those small sci-fi conventions and gatherings that embrace our passions for sci-fi, *Doctor Who* and gaming. MadCon was a genuine success. And not just because the hotel rooms featured lamps that looked like the time rotor in the 11th Doctor's TARDIS (see photo right).

**BEHIND THE SCENES OF "THRILLER THEATER"**

# ON SET WITH SOPHIE ALDRED

On the first day of MadCon 2010 the independent production company Untitled Creative Group filmed some scenes for their current film project called "Thriller Theater". On set for a role in the film was actress Sophie Aldred, who, as mentioned earlier in this fanzine, portrayed the role of Ace in *Doctor Who*.

The DDWRPG staff was on-hand to see the filming first-hand which was a rather interesting experience. The crew arrived a day before filming and converted a hotel room into the set of an office. Props, that had been meticulously prepared weeks earlier, were brought in and dressed the set. Lights were set up for filming and installed as well as sound equipment and digital cameras. The crew spent the previous evening ensuring all was ready the next day when Sophie Aldred and the other actors would be on set for filming.

On the day of shooting, food was brought in for the cast and crew, and the production team was on hand ready to go to minimize any set-up time once the actors arrived. Sophie and her personal assistant showed up and after one or two rehearsals and walk throughs, the clapboard slapped closed, the cameras were at speed, and filming was underway. The takes were serious, the breaks full of laughter, and the atmosphere filled with fun.

Sophie shot three scenes for the film, and the crew reset the cameras at least twice for each scene to do pickup shots from alternate angles and for continuity. In all the whole shoot lasted three hours for about two minutes of screen time.

In an independent production such as this, some of the writers were also acting and crewing the film, and in turn most of the creative team behind the production were present for filming. On a whim, the writers added an extra scene, that was an improvised and adlibbed by Sophie and the other actors. The scene was full of whimsy and might be added as a stinger to the end of the film.

Acting is just another form of role-playing and, as such, DDWRPG was happy to be at this filming with Sophie Aldred.

**(Above) SOPHIE ALDRED AS THE CAMERAS ROLL**
**(Below) THE CAST AND CREW AFTER THE SHOOT**

# MODULE: DANGER AT DEGRASSI HIGH

*"Danger at Degrassi High" is a* Doctor Who *adventure module set in Canada in 1989CE. The module is a crossover adventure with the* Degrassi High *TV series. The Doctor and Ace come across a group of teenagers in Canada in the late 80s who are struggling with their own coming of age as well as an unexpected threat at their high school. This adventure module can be run with either a group featuring the Doctor or another group of time travelling players.*

**ACE AND THE DOCTOR IN THE TARDIS**

**JOEY JEREMIAH WELCOMES THE PLAYERS**

## IMPORTANT NPCs

**JOEY JEREMIAH** - 17 years old, he was held back a year and is a Junior. He is friends with Snake and Wheels and romantically likes Caitlin.

**CAITLIN RYAN** - 16, she is on the school newspaper staff, and is a strong student activist especially on environmental issues. She likes Joey but isn't sure she wants to date him.

**CHRISTINE "Spike" NELSON** - 16, she is a teenage mother with a 2 year old girl (Emma). She likes Snake but is just getting used to dating again after her pregnancy and return to school.

*(continued next page)*

The players land on the planet Earth in October of 1989CE in Toronto, Canada after the TARDIS picks up a reading that there is an alien life form in the area (and it is sending transmissions off planet). Landing on Degrassi Street the players are able to track the alien signal to the local high school on that street which is labeled "Degrassi High School". The players will have to infiltrate the school to do more investigating. Younger characters, such as Ace, can enroll in the school, while older characters such as the Doctor can pose either as new teachers or as parents wishing a tour of the school.

**WAKE UP IN THE MORNING**

Inside the school the players will come across a number of different teenagers that are attending, as they make their way to the office to first check in. The players will see a pair of white female identical twins with curly hair walking by, as well as a black boy with a high curly flattop with the letters "B.L.T." on his t-shirt.

Arriving at the school office, there will be a boy in an orange shirt and a paisley vest sitting and wearing a fedora hat waiting to see the principal. Any of the players speaking to him will learn that he is Joey Jeremiah, one of the Junior students at the school. He will engage any of the younger characters and welcome them to Degrassi High, especially if any are attractive females. If questioned he will reveal that this seems to be a day at the school like any other and if asked if he has seen anything unusual, he will comment that there is always something strange going on at the school.

As the players wait to get permission to wander through the school, one of the teachers, Mr. Dan Raditch, will exit the principal's office with a blonde girl with spiked hair . He will finish a conversation with her saying, "...so please be on time. I understand your level of responsibility with Emma but we can't bend the rules for each student just because of their personal circumstances." The girl, Spike Nelson, will reply, "I understand. Thank you, Mr. Raditch." and then walk out.

The main principal is ill, so Mr. Raditch is acting in his place today. The players will then need to negotiate with Mr. Raditch to allow them to stay at Degrassi for the day. Younger characters may be able to infiltrate as new students, and older characters can do so by either posing as substitute teachers (there is a flu epidemic in the school currently), or as parents looking for a tour of the school.

Mr. Raditch will seem very stressed and with very little effort any of the characters will get his permission to stay at the campus and observe the school. If infiltrating as a substitute teacher he will give minimal instructions on what a teacher needs to do before sending them on their way to a classroom. Unless the characters critically fail, they will be

able to stay at the school undercover as they try to figure out the situation.

**GOT TO SHAKE THAT FEELING**

Once in the school, the players will have some time before the first class to see some of the other students at the school. Near the office, they will find a ramp between the first and second floors of the school, and students are walking back and forth up the ramp heading to their early classes. Most students will walk the hall, or be getting items from their lockers, and then heading to class.

From this point in the module on, the Game Master should create some good dramatic tension between the various high school characters. See the sidebar entitled "Important NPCs" to get a feeling for some of the character relationships.

**GOTTA FACE A DAY AT SCHOOL**

If observing as a student the following are some mini-encounters that the players may have:

--Caitlin Ryan, dressed in a blue leotard, red headband, grey sweatpants with black legwarmers, will welcome the new students to school. She will be very nice, but be bothered by a boy named Claude who will interrupt their conversation and give her a flower, at which point Caitlin will get mad at him and say "Leave me alone!" (The two were a couple once, but Claude encouraged Caitlin to break the law by spray painting anti-nuclear slogans on a factory, only for her to get caught and him to run off. This ruined their relationship. Claude has, over time, become more and more suicidal. His gift of a flower is his engaging Caitlin as he contemplates suicide and tries to let everyone know all will be OK soon).

--Joey will meet up with his tall friend Snake, who wears a Hawaiian shirt, and express that he is still angry that Wheels stole money from his mother. The two will be talking about trying to get their band "The Zit Remedy" back together for the talent show, but Wheels is not talking to the pair.

--Lucy Fernandez will be a girl with a white shirt and black skirt, who sports a headband in her hair. She carries a VHS video camera wherever she goes and will talk about her latest video diary project. She will ask any of the new "students" if they want to be a part of her project. She will complain to them that Mr. Raditch has asked that she turn over all her video tapes to him to look at when she is done, and complains that he intends to censor her.

**WHAT'S TO BE AFRAID OF**

If investigating as a substitute teachers the players will see the following:

--Maya, a student in a wheelchair, will begin a discussion and be a little bit angry that her parents need to transport her to school in the morning, and that the school bus is not handicapped accessible. If Caitlin is in the class she will join the discussion and talk about what is or is not fair about being accommodating for students. Spike and her friend Liz will join the discussion as well, with Spike complaining that Mr. Raditch was

**CLAUDE TALKS TO CAITLIN AND MAYA**

**ACE AT DEGRASSI**

**SPIKE AND LIZ IN CLASS**

*(continued from previous page)*

**LIZ O'ROURKE** - 16, Spike's friend who was abused as a child.

**CLAUDE TANNER** - 16, Former boyfriend of Caitlin's who is becoming more and more suicidal.

**MAYA GOLDBERG** - 16, Caitlin's friend who uses a wheelchair.

**ARCHIE "Snake" SIMPSON** - 17, Joey and Wheel's good friend. He is in the band Zit Remedy with them.

*(continued next page)*

**THE DOCTOR AND ACE IN A CLASSROOM**

**SPIKE APPROACHES SNAKE IN THE LIBRARY**

**ACE GIVES ADVICE TO JOEY**

*(continued from previous page)*

**DEREK "Wheels" WHEELER** - 18, He is Joey and Snake's friend and bandmate.

**LUCY FERNANDEZ** - 17, Student who likes to videotape everything and has been helping the Zit Remedy Band with their music video taping.

**MR. DAN RADITCH -** 35, Vice principal at Degrassi High. He interacts with the characters the most if they are all adults or undercover as teachers. He is acting principal on this day.

not accommodating to her when she was late that morning. Spike has to care for her daughter Emma and take her to day care before she can even go to school and the teachers do not seem to appreciate this difficulty.

--Joey will perform poorly in a class that one of the players will be attending or teaching, and he will react angrily if pressed for better performance saying, "Isn't it bad enough that I have a learning disability and that the school already held me back a year? I'm trying my best!" (If a player engages Joey one on one, he will reveal that his friendship with Wheels is suffering and it is stressing him out).

--Wheels will be in a class an wonder why teachers are always asking kids about their lives. He will say that yesterday, Mr. Raditch questioned him for over an hour about how he was feeling due to the death of his parents (he now lives with his grandparents after having recently lived at Joey's house, but he stole money from Joey's mother ending his welcome).

**I CAN ASK THE QUESTION**

If investigating undercover as a potential parent of a student the players may see the following:

--In the library Spike tries to get up the nerve to ask Snake out on a date, but she never goes through with asking him.

--In a classroom Joey will ask advice from another student (possibly one of the younger characters) about how he should ask Caitlin out on a date. He is looking for a way to be classy and impressive and rather than just formulating a plan to be himself, he is looking for extra special advice (such as using flowers, or renting a limo, etc.).

--Mr. Raditch will make an announcement over the public address system asking for various students to come and see him through the course of the day. He seems to be investigating something. If a player posing as a parent asks what the issue is, he will say that he is following up on a discipline case and is trying to find out who stole some money from the yearbook staff's fund.

**MAYBE EVEN BEND THE RULES**

Players who have a chance to reunite at lunch time after investigating the school for a while can compare notes. If the majority of the encounters are used, hopefully players will start to see a pattern emerging in regards to the non-player characters in the school. Mr. Raditch seems to be questioning a large number of students and giving different reasons for doing so. The reasons are not consistent, and in turn players may realize that something here is not right.

Players with skills in sociology or psychology will realize that the Mr. Raditch is doing a study of the students and their actions and interactions at the school. His desire to understand the various student's interactions goes beyond the standard curiosity or scope of a teacher. If any of the players have gotten any of the information from Lucy that Mr. Raditch wants to view her video tapes of her Degrassi Video Diary project they may realize that he is looking for more information than he can get simply by questioning the students.

**VICE PRINCIPAL RADITCH MAY NOT BE WHO HE SEEMS**

**LUCY FILMING THE INCIDENT**

**SNAKE, JOEY AND WHEELS STOP HIDING**

Likewise, players using technological means to try to trace the alien radio transmission will discover that the signal is not activated until the lunch hour. At that time, the signal will activate and be sending a pulse for about 15 minutes. Players may quickly follow the signal in an attempt to track it to its source (attracting the attention of the more aware students at the school such as Caitlin, Joey, Snake and Lucy).

The signal, or all the clues, should lead the group to the principal's office. Players investigating this office (whether as student-types that need to sneak into it, or parent-types that demand an audience) will discover an extraterrestrial communications device that is beaming information off world inside of the principal's office.

**GIVE IT A TRY AT DEGRASSI HIGH**

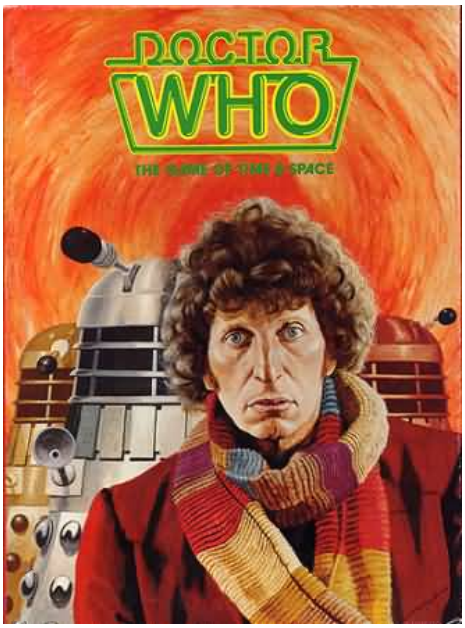
The players will discover that Vice Principal Raditch is in fact an alien who has taken the real Raditch's place (the real Vice Principal also suffers from the flu epidemic). The alien, a humanoid shape-shifter from the planet Schuyler, is gathering information about human life on the planet as an ethnological study to see if an invasion of the planet could be successful. Fortunately, the deep complexities of teenage life at Degrassi High have made the amount of information to collect difficult. Also the various relationships between students have made it hard for the Schuylerians to understand human culture (just as one's real teenage years make understanding society difficult). When confronted, the Schuylerian will attempt to escape, armed with a laser gun and revealing its actual form (that of a giant formless blob). Players have to control the situation to protect the students. Lucy will try to film the whole incident while other students hide. The alien will leave the school and escape to its ship. On its leaving, the players remind the aliens that they should stop "playing with time." Degraassi High is again safe as the players leave to travel in the TARDIS once again.

## DEGRASSI CONTINUITY

This adventure takes place after the *Degrassi High* episode "Extracurricular Activities" but before "Showtime (Parts 1 and 2)". If playing the Seventh Doctor and Ace, this adventure takes place after the *Doctor Who* adventure "The Greatest Show in the Galaxy" and before "Battlefield".

After this adventure, in the *Degrassi High* storyline the following happens: Claude commits suicide; Joey and Caitlin get together as a couple only to break up when Joey cheats on her, and then years later (c.2005CE) reunite and separate again; Wheels gets in a drunk driving accident that seriously injures Lucy; Snake dates a girl named Pam in college, but returns to Degrassi as a teacher and he and Spike get married. Spike's daughter Emma herself goes to Degrassi High in *Degrassi: The Next Generation.*

# RETRO GAME REVIEW: DOCTOR WHO: THE GAME OF TIME & SPACE




**½ of**

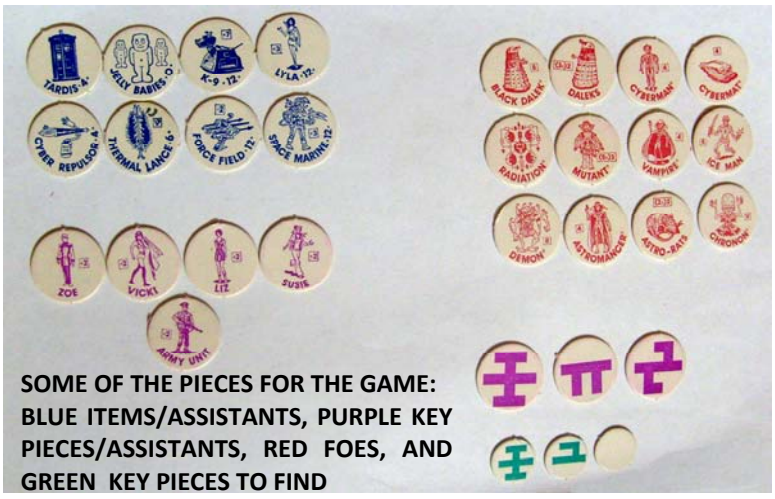
BOARD GAME - GAMES WORKSHOP (1980)
ORIGINAL PRICE £6.75 ($14.95)
TT COLLECTABLE PRICE £25 ($60)

*Doctor Who: The Game of Time & Space* is a board game that was designed by *Warhammer 40K* game designers Games Workshop. The game comes in a striking orange box with a great painting of Tom Baker's Doctor on the cover flanked by Daleks. The game box also features one of the first uses of the show's neon logo on the cover having just been introduced in 1980 during Baker's last season.

The game's story is that Gallifrey is threatened with invasion and the only way to stop the invasion is for the Time Lords to assemble the "Key of Chronos" and repel the attackers. The players each play a past, present, or future (to allow more than four players as of Tom Baker's era) incarnation of the Doctor that travel the universe to assemble the parts of they key to help defend Gallifrey. Why the invaders are never named (Sontarans?), and why the key isn't simply made "the Key to Time" are beyond us, but that doesn't matter as almost all Who fans simply assume it is they Key to Time.

Game play features the players drawing a combination of parts that they need to collect to assemble the Key of Chronos. The first player around the board finding these pieces and returning to Gallifrey wins the game (and saves the Time Lords). In an individual turn, a player moves around the universe landing on various planets. On each planet there is a possible part to the key (or a blank), a possible foe (or a blank), and a possible ally or piece of equipment to collect. Players reveal the foe first. If they can defeat the foe by using their various pieces of equipment and rolling higher than the foe on a 12-sided die, they may collect the part of the key and the piece of equipment on that space. If they cannot, they must return later when they have the proper equipment or assistant to do so (but you can only have one at a time, so swapping gear and assistants though the game is important). The amount of different equipment is so varied that the game comes with an "item file" handout for each player. But sadly, the game becomes a bit of a search for the best single item of gear that can help you through the game rather than combining your strengths to defeat new monsters. Would you really land with Sarah Jane Smith and leave her behind because you found a power glove? This author sure wouldn't.

The game was made in the UK at the height of the classic series of *Doctor Who* by arguably the country's best known game company by designers that were big fans of the show (so much so that they were developing a *Doctor Who* role-playing game before FASA got the exclusive rights to produce one in the early 1980s). Then why is the game full of errors? *Doctor Who* errors. Let's take a closer look at continuity with the series. The assistant character of Zoe is a man (see game pieces photo below). Leela is misspelled "Lyla". Susan's is called "Suzie" which never happened once in the show. Vicki looks like a stripper. Liz Shaw, the scientist, is dressed in a mini-skirt. One piece of gear is a "Cyber Repulsor"—why not properly call it a "Glitter Gun"? There is a foe called a "Ice Man"—why not an Ice Warrior? There is a vampire foe, but it is very weak, not at all the ancient and super powerful enemy of the Time Lords as the series established. And there are a few more small subtle errors as well, that clearly point out that the game designers did not spend enough time researching continuity. That said, the inclusion of a "Space Marine" was a nice touch and a crossover from *Warhammer 40K* that most strictly Who fans would miss. As experienced gamers, familiar with Games Workshop's seminal miniature combat game of the far future, it make us chuckle and




**SOME OF THE PIECES FOR THE GAME: BLUE ITEMS/ASSISTANTS, PURPLE KEY PIECES/ASSISTANTS, RED FOES, AND GREEN KEY PIECES TO FIND**

humorously places the *Warhammer 40K* storyline in the *Doctor Who* universe (Nerd-gasm!). Many equipment items in the game such as laserscreens and microbots are not from the series as well. This is less important, but with some research effort many such items could have had relevant *Doctor Who* equivalents.

Perhaps the worst feature of the game is that, if the game's rules mechanic is strictly followed, it is possible that a situation arises in which no one could win the game. When one selects the pieces of the Key of Chronos that need to be found it is done in the blind, as well as the placement of the key pieces on the board. It is quite possible (and has happened in more than one of our games) that the actual key combination a player must find is not on the board at all—making it impossible for that player to ever win (or even that none of the players can win at all)! Needless to say this creates huge disappointment and really is a flaw that should not be possible. The error can be overcome by ensuring that the type of key pieces on the board matches the combinations of the key pieces that must be found. Even if a non-player simply verifies the pieces before the start of a game, this slows down the setup process and requires double checking of the game before one starts. One should not have to make an extra effort to simply ensure that one can actually play a game properly.

With this flaw aside, and the errored pieces forgiven, how does the game play? Once in the game, it can be fun, and the variation of different game pieces and equipment, and the need to swap them out to overcome different foe obstacles, is very interesting. But mostly our games have been a bit stoic as players do a lot of in-the-head strategizing for how to get pieces. We wish the game would have had more of an excitement factor when a player defeats a monster, but as you are competing with them, it isn't that exciting for everyone. We never had any "group cheer moments" at the table which other games sometimes have. The game has the opportunity for lots of replayability so long as you take the extra time to ensure the game can be won. This game could have been one of the great *Doctor Who* board games of all time (and is still highly sought after) but it really missed its opportunity.

***2½ out of 5 TARDISes.***

# GIRLS JUST WANT TO... BE DALEKS?

Here at DDWRPG we love Cosplay (that is costume play) at conventions. It's the first step towards LARPing. Nothing's more fun that seeing cute girls or handsome guys dressed as your favorite sci-fi or anime characters. The latest rage? Girls dressing as Daleks in dresses that resemble Skaro's metal monsters. We saw our first at a Chicago TARDIS con in 2008. Since then, the style seems to have exploded with similar dresses making appearances at many of the major cons all around the world ...

# GENERAL MODULE TYPES

Not all modules need to be dungeon crawls or action packed shoot 'em up adventures. The trick to writing a module is to keep it interesting. A good Game Master varies the types of modules that the players encounter during the course of a campaign. No player wants to be unchallenged as the campaign continues, and different players are also looking for different kinds of adventures. Here are a few types of stories a GM might give the players:

**ACTION STORY "THE POISON SKY"**

**HORROR STORY "MIDNIGHT"**

**MYSTERY STORY "THE UNICORN AND THE WASP"**

**COMEDY STORY "TIME CRASH"**

**DRAMA STORY "TURN LEFT"**

● **ACTION** - Often players want to simply face the bad guys and kick their ass. This is sort of the default style of game that made *Dungeons & Dragons* popular and ignited the role-playing game craze. A dungeon crawl, where one moves room to room defeating enemies (or outwitting traps) is a classic take on the action module. Sometimes storyteller plots are also action-packed with many combat encounters to move the story along from one point to another. Think the film *Aliens* or the *Doctor Who* story "Robot" as the UNIT forces face the giant robot in battle.

● **HORROR** - Sometimes the threat at hand doesn't warrant an action plot. Slowly discovering danger or evil creates tension in a way that a regular action module cannot achieve. Think the film *Alien* and its slow build to discovering that the odds are against the crew, or the evolving threat in the *Doctor Who* story "Midnight".

● **MYSTERY** - Challenging the players to put the pieces together is a great approach to a module, and the genre of mysteries fits the bill. The players have to figure out how or why something happened. Think Agatha Christie—the *Doctor Who* writing staff sure did when they wrote the story "The Unicorn and the Wasp" or "Robots of Death".

● **COMEDY** - Exploring the humor in life is important. People like to laugh, and likewise, one's character should find themselves in a ridiculous or odd situation or story as well. The film *The Hangover* is a great example of a comedic story, just as *Doctor Who's* Children in Need special episode "Time Crash" focused on the humor of a situation.

● **DRAMA** - The day to day routine of life, and how people approach it is the real goldmine of great literature and also great role-playing games. Getting to know the characters doesn't need a major plot or threat. Once in a while, just knowing how they react in different situations helps one understand life a bit more. The alternate reality adventure "Turn Left" is a *Doctor Who* example, just as films like *Rain Man* or *Love Actually* explore the human condition.

Of course, good Game Masters, just like good television writers, often put together some of these elements all in a single story. Modern *Doctor Who* stories often feature a few of these elements, rather than a single one, because audiences have become more complex and more able to multi-track the various elements that are going on. GMs should touch on a number of these themes as well as a part of a plot. A module might start with a mystery, turn into a horror situation, and then end in a major action sequence, all while having a character deal with a comedic situation and also a dramaic turn as well. As long as the players are engaged in the situation, the module should be interesting.

# GAME MASTERING TIPS:
# HOW TO DEVELOP MODULES

Every Game Master eventually needs to step out of their comfort zone for the first time and put together their very own adventure module. While there are many modules available for purchase that can be run, being able to put together one's own adventures is key to being a great GM. It helps prepare a GM for creating their own twists and turns when the players "go off script" in a pre-plotted module, and it also allows the player group to create their own mythology and unique experiences without relying on other's creative framework. Original modules simply make a role-playing experience better. But how does one create their own module? This article hopes to give a you a few tips that you can use to make your own adventures.

First, every GM should be familiar with the basics of storytelling. Each adventure must feature an introduction, a body, and a conclusion. The introduction should introduce the basic scenario, the body should be the characters investigating or dealing with the problem, and the conclusion should be the ending of the adventure with a major confrontation and its resolution. Structuring any module is just like telling a story, you need to have each of these parts. Understanding this basic structure then allows you to move forward and put together the main elements of your plot.

To structure the main elements of your plot, we recommend following the old rule of the "5Ws and H". Write down the plot in terms of Who, What, When, Where, Why and How it is being put together. For example we'll use the *Doctor Who* episode "The Vampires of Venice" as an example. Who are the villains (Saturnyne water aliens); What are they doing (trying to populate Earth to make it their new home so they can survive); When are they doing it (in 1580CE); Where are they doing it (the city of Venice); Why are they doing it (after the destruction of their home planet they had to flee and Earth was where they found); and How (by impersonating humans with perception filters, they are able to collect young women who they want to genetically change so that they will be compatible with the male brood that they have brought to Earth, so that they can repopulate their race; then they want to flood Venice so they can use it as their home city). When using the "5W and

## TIPS ON MODULE ELEMENTS

The following are a few tips that will help GMs create interesting and memorable adventure modules.

● **Use or create a unique setting.** Especially when placing the adventure on a new planet, make sure that where the game happens is unique. Perhaps the planet is completely covered in water, or the sky is red instead of blue. Or if on Earth, you find yourself in a desert, or in a cave system, on the riverways of Venice or in a bustling metropolis.

● **Place the module in an interesting time.** If playing a module in the past, perhaps visit the European middle ages, or Shogun Japan. *Doctor Who* is one of the few games that allows one to use a time zone to make a game special.

● **Plan the villains or monsters and their motivations.** Don't just select the bad guys, know why they are motivated to their actions and what their plan is. Bad guys aren't just bad—they are bad for a reason.

● **Outline the general plot**, but don't get too specific. Players may make choices or approach the adventure a bit less linearly than you may plan. Be ready to adapt to their choices, and bring them back to the main plot through clues or discoveries that get them back on track.

● Sometimes **use an unexpected twist.** Not every module needs this, but including a turn around is a great way to surprise players and invigorate a module halfway through. Perhaps the friendly scientist is actually working for the villains, or the player's successfully stopping a bomb creates an even more dangerous situation.

● **Include subplots.** Sometimes there's more going on than just the main plot. Perhaps two characters are in love...

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● **Include some unique technology or gear** in the adventure. Perhaps the energy weapons turn victims to dust when they are killed, or the cars are driven by mind control, or the swords are made out of ice.

● Design some of the module's encounters or challenges to **play to the characters' strengths.** If you have soldier characters in the group include some combat, a hacker include a computer problem, a diplomat include a negotiation encounter, and so on.

● **Maintain continuity** with both the *Doctor Who* series and the other adventures you have played in your campaign. Players being able to have reasonable expectations of how the universe works is a very important element to their understanding of the game. And their thought process on how to solve the obstacles presented to them.

● **Have flavorful NPCs in your adventure.** Include Non-Player Characters who are not just cardboard cutouts but also have their own personalities, quirks, back stories and motivations.

● **Include a variety of encounters in the adventure.** Not just a combat sequence, but also a talking encounter, a puzzle to solve, a chase sequence and/or a character building moment. Mix it up. Leave some in, take some out, double some up, just do not always be the same.

● **Begin and end each module at a logical juncture.** *Doctor Who* allows most adventures to begin and end in the TARDIS. If this is not a feature of your campaign be sure that your adventures end and begin at a scene that makes sense to your group's adventures.

● **Map the locations** ahead of time or during play. This helps players imaginations understand their surroundings.

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H" rule most of a plot can be put together rather simply. But one is not done yet as this is just the framework of the module.

Having covered the framework of a module, and put it into the basic storytelling style, a Game Master must then use the ideas of more advanced storytelling. Not just an introduction, body and conclusion, but the GM must map out the various encounters that happen during the body of the story. For example, there must be a few exposition moments and reveals that help tell the story, as well as numerous encounters for the characters to have to overcome. The encounters can be action sequences, verbal interaction, rescues, infiltrations and so on. Here is the advanced storytelling breakdown in general terms from the *Doctor Who* episode "The Vampires of Venice":

**1-** Doctor decides to take Amy and Rory to Venice and explore the city **(*introduction*-beginning (Who-are-you-and-what-are-you-doing))**
**2-** Doctor encounters man confronting women, whose daughter is gone **(*introduction*-encounter)**
**3-** Rory and Amy encounter vampire attacking girl **(*introduction*-action encounter)**
**4-** Doctor infiltrates the girl's school and finds vampires **(*body*-infiltration encounter)**
**5-** Group reunites and put together the plot (to collect girls) **(*body*-exposition)**
**6-** Amy goes undercover to enter girl's school , while... **(*body*-infiltration encounter)**
**7-** Doctor and Rory sneak into girl school **(*body*-infiltration encounter)**
**8-** Amy is attacked by vampires and discovers they are actually aliens **(*body*-reveal)**
**9-** Doctor and Rory save Amy **(*body*-rescue action encounter)**
**10-** Doctor confronts head Vampire **(*body*-verbal confrontation encounter)**
**11-** Doctor, Amy Rory discuss plot and reveal main plot to sink Venice **(*body*-exposition and twist)**
**12-** The group decide to stop the aliens, as the aliens activate their plan **(*body*-exposition)**

**13-** Amy and Rory are hunted by alien vampire, while…
**(*conclusion*-action encounter)**
**14-** The Doctor deactivates the alien device and saves Venice
**(*conclusion*-action encounter)**
**15-** The alien mother kills herself, her plan destroyed
**(*conclusion*-exposition)**
**16-** The Crew leave Venice victorious in the TARDIS
**(*conclusion*-ending)**

The Game Master should have their encounter outline written out similar to the list above, and lead the story to these points, trying to fit in the encounters and exposition moments as possible. A good GM also prepares a few extra encounters in case the players get bogged down, that will lead them back on track. For instance, if the Doctor and company ever got lost in the adventure, the GM could add another Vampire alien attack and chase, to lead the group back to the plot.

With a plot outline set, a GM needs to populate the story with unique elements that will fill the world with detail (see the sidebar entitled "Tips on Module Elements"). Having details on your villains, their equipment, their modes of transportation and so on are important to setting the stage for your adventure. One should also flesh out the setting, the non-player characters, and the gear found in the module. Almost always, the details are what makes the adventure unique and interesting. Sometimes a GM comes up with a unique detail (such as an interplanetary train that moves at light-speed) and then the GM writes the rest of the module around the use of that detail. This is another style of module creation. The details are what flesh out the world and plot (see the following article "The Devil is in the Module's Details") and making sure that they work together and fit the story are also important. Often it is the details that player remember.

Armed with a basic story outline, an understanding of the "5W and H" elements, an encounter outline, and the details of your world, a GM should be set. These simple elements will help any Game Master in putting together a module. The trick when running your adventure is to be able to roll with the punches as your players do the unexpected. That is a skill that simply takes practice, so write your first module and run it for your group. Once you have an interesting plot with good details, the players will want to discover it all on their own.

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● **Plan random encounters** to use if needed. Sometimes the players get bogged down as they try to solve the adventure. A random attack by a wandering monster may re-motivate them, and can also serve as a clue to get them back on track.

● **Include red herrings or false rumors.** Not everything should lead the players on the right track. Sometimes they have to realize that they are not going about things the right way. Just be sure they do not get off course for too long.

● **Utilize player aids if appropriate** for the adventure. A physical copy of a treasure map with the edges burned by a match is always fun. Mood music for certain scenes, photos, graphics of things the players see, player handouts, miniatures, and so on are great to use to bring flavor to a module.

● **Invent a new language** or new names for your world**.** How things are said or phrased establishes your plot's setting.

● **Plan for dramatic and comedic moments.** Adventures need a balance of the serious and the humorous (just like real life). In case your players can't bring that to the table, make sure that your module can provide a moment of both at some point in the game.

● **Have an end in mind.** Modules often take unexpected turns thanks to the players. As long as you, as a GM, know where you want them to end up, they will most likely find themselves there.

● During play, **modify your module as needed.** Sometimes the players come up with a plot at hand or solution than is better than you as a GM ever thought of. A GM should feel free to change the plot as the story unfolds to create the best adventure they can.

● **Borrow any plot elements you want** from other modules and redress them to make your own unique adventure.

# THE DEVIL IS IN THE MODULE'S DETAILS

The trappings and details of a module's story are what make it unique. Here is a quick example:

*In the rural Texas plains near the town of Spring Gultch, the players encounter two children who have escaped an ambush by Mexican General Pancho Villa of the stagecoach belonging to the daughter of Captain Taylor, the commander of the military garrison at Fort Carson. The children reveal that they have a set of Poncho Villa's invasion plans that must be delivered to CPT Taylor immediately at the Fort. The crew need to get there quick, so they go to local tavern in Spring Gultch to hire a guide. After a bar fight, they encounter Rex Loner and his American Indian partner Tall-Brave, whom they hire to take them to Fort Carson and protect them on the way. The group make the trip, but discover that the Fort has been attacked and is completely burned down when they arrive.*

*Seeing someone leave the scene, the group follows them, and in turn discover that Pancho Villa's army is encamped nearby. Seeing the captured stagecoach, the group decide to infiltrate Villa's bivouac and rescue CPT Taylors daughter. They do so, and escape the camp, but Villa's Army is alerted and prepares for their invasion across the border. The group quickly move North and deliver the two children, CPT Taylor's daughter, and the details of Pancho Villa's attack to the US Cavalry regiment stationed miles to the North.*

*The Cavalry unit is smaller, so they must act quickly to get the upper hand over Pancho Villa's forces or the invasion will succeed and the whole of Texas will fall to the attackers. The Cavalry recruits the able-bodied to help in the surprise attack on Villa, but Rex and Tall-Brave decide to bow out of the battle—their job as guides is done and they are not soldiers. The players though join the cavalry and try to repel the attack of the invading Mexicans.*

*The players and US Cavalry attack, but Pancho Villa's Mexican army is better equipped and have more men. The battle looks lost, but at the last moment, Rex Loner and Tall-Brave arrive with some American Indians that Rex has been able to persuade to help the Cavalry. This turns the tide of the battle, and allows the players to strike the final blow, killing Poncho Villa's primary commanders and routing the invading forces. Poncho Villa himself escapes to perhaps fight another day. The group returns to the Cavalry's camp, where CPT Taylor and his daughter present the players with military medals for heroism for helping defeat the invasion, and everyone celebrates the victory.*

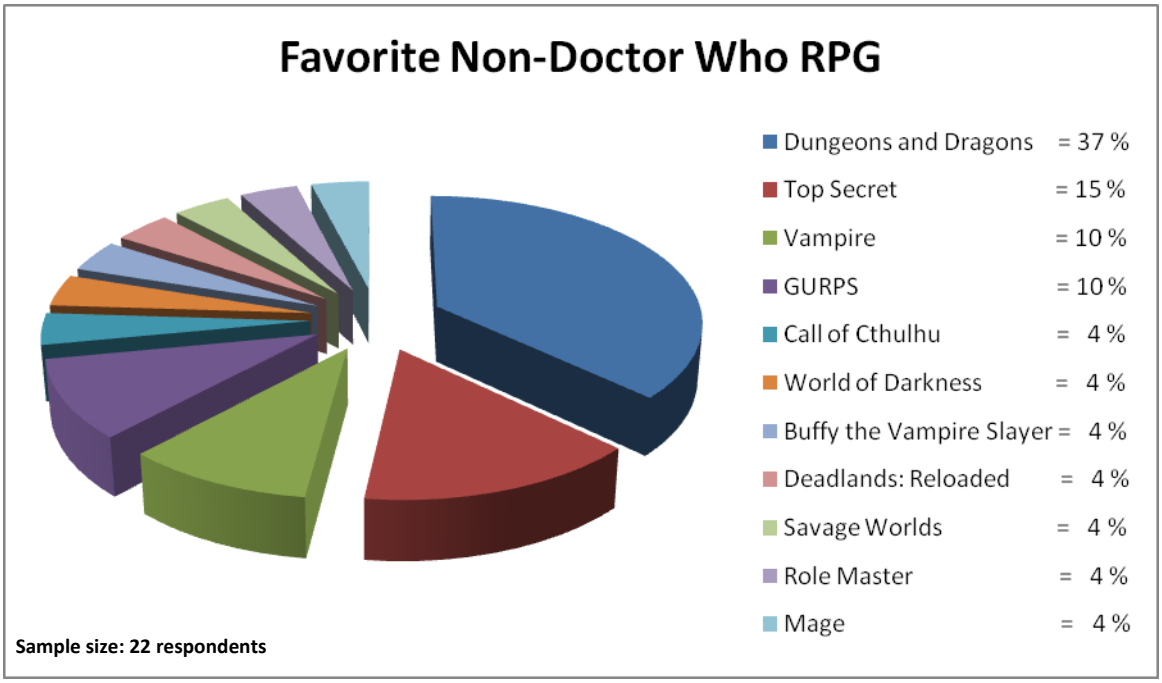
Does this adventure seem familiar? Most people would say "No" but what you have just read is actually the exact plot of the sci-fi film *Star Wars* with the details of the adventure changed!

The setting is the American West rather than outer space. The players represent the journey of Luke Skywalker. The children are the two droids, CPT Taylor's daughter is Princess Leia, Rex Loner is Han Solo, Tall-Brave is Chewbacca, Pancho Villa is Darth Vader. The details of the adventure have simply been modified to fit the setting and historical context. Sure, for the sake of this story we dropped some of the unique elements of *Star Wars*. There are no Jedi in this story, nor is there mention of the Force, the universal power that guides people beyond the physical. But we could have. For instance we could make Ben Kenobi an old prospector that teaches the players about "doing the right thing" and had him killed by Pancho Villa as he did the right thing and sacrificed himself to allow the players to escape the camp. It's just a matter of deciding what would work in the plot you may have borrowed for your adventure if you are going to use this approach to creating a module.

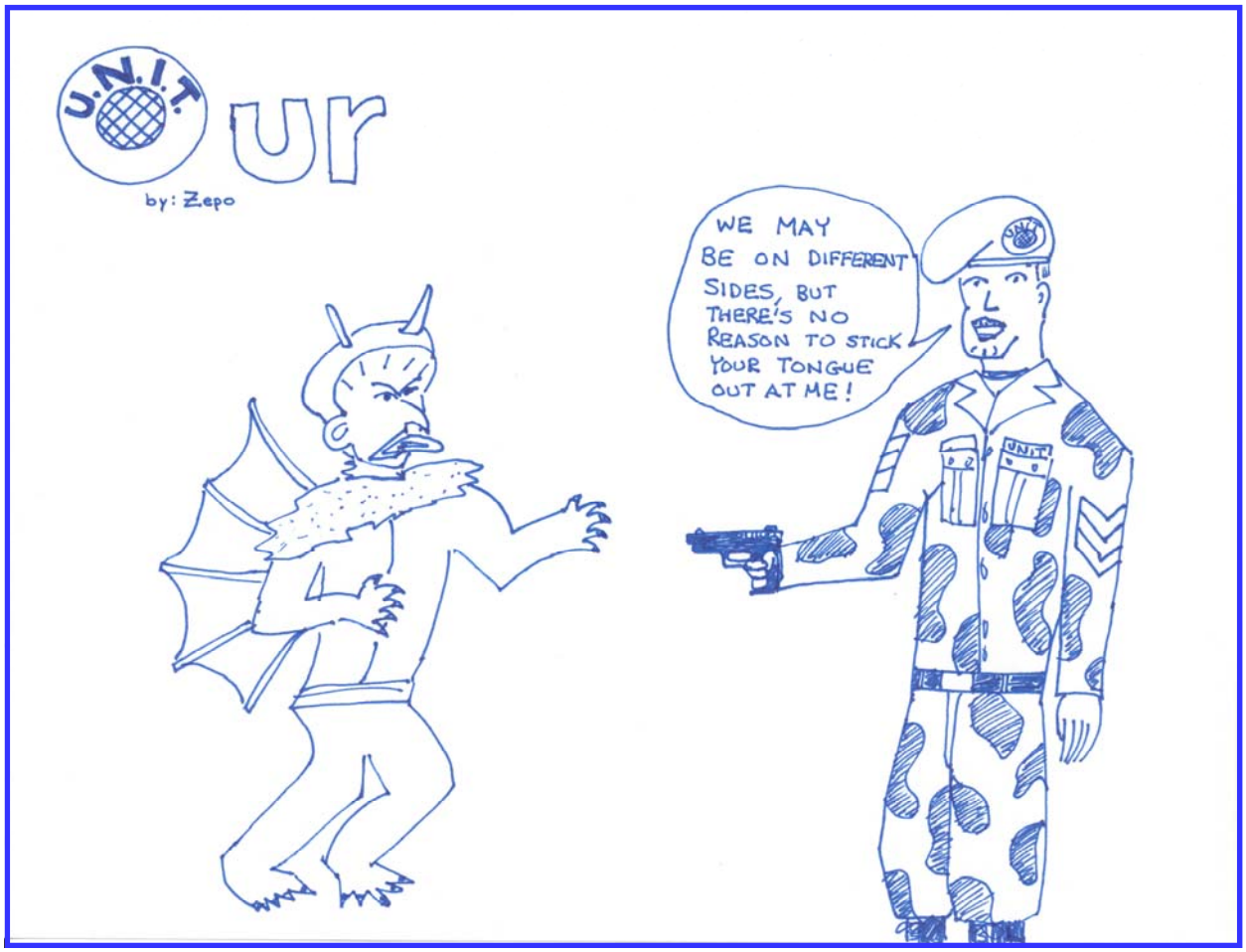
What makes *Star Wars* so interesting and exciting are the details created by George Lucas and the creative team that worked on the film. Stormtroopers, Wookies, star destroyers, lightsabers are all details that make the Star Wars universe unique. When creating your own module or setting, be sure to include that level of detail. The more exact names, places and descriptions you can give will enhance the player's own imagination and make your module truly come to life. Create your own meticulous details and your world will be irresistible.

# GAMER POLL:
# FAVORITE NON-DOCTOR WHO ROLE-PLAYING GAME

We put the question to a number of our readers asking "What is your favorite non-*Doctor Who* role-playing game?" We were again not too surprised by the results, which saw *Dungeons & Dragons* grab a solid third of the vote, which is expected as it is usually the game that gets most people into the hobby. *D&D* was strongest among our younger respondents. Some people that chose *D&D* were quick to also point out a specific rule set (ex. 2nd Edition, 3.5, etc.) but we decided to group these together. As the respondents got older, there was increased diversity to their favorite game. What really surprised us was the popularity of *Top Secret,* TSR's espionage RPG, as runner up. Gaining other multiple votes were *Vampire* and *GURPS*, both award winning games with a strong following. What's so great about the *Doctor Who* RPG is that you can import many of these rule settings into your game if you wish and still keep the flavor of some of your other favorite games.


Favorite Non-Doctor Who RPG
Dungeons and Dragons = 37 %
Top Secret = 15 %
Vampire = 10 %
GURPS = 10 %
Call of Cthulhu = 4 %
World of Darkness = 4 %
Buffy the Vampire Slayer = 4 %
Deadlands: Reloaded = 4 %
Savage Worlds = 4 %
Role Master = 4 %
Mage = 4 %

**Sample size: 22 respondents**



# Diary of the Doctor Who Role-Playing Games

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Send your contributions, articles, comments and correspondence to:
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